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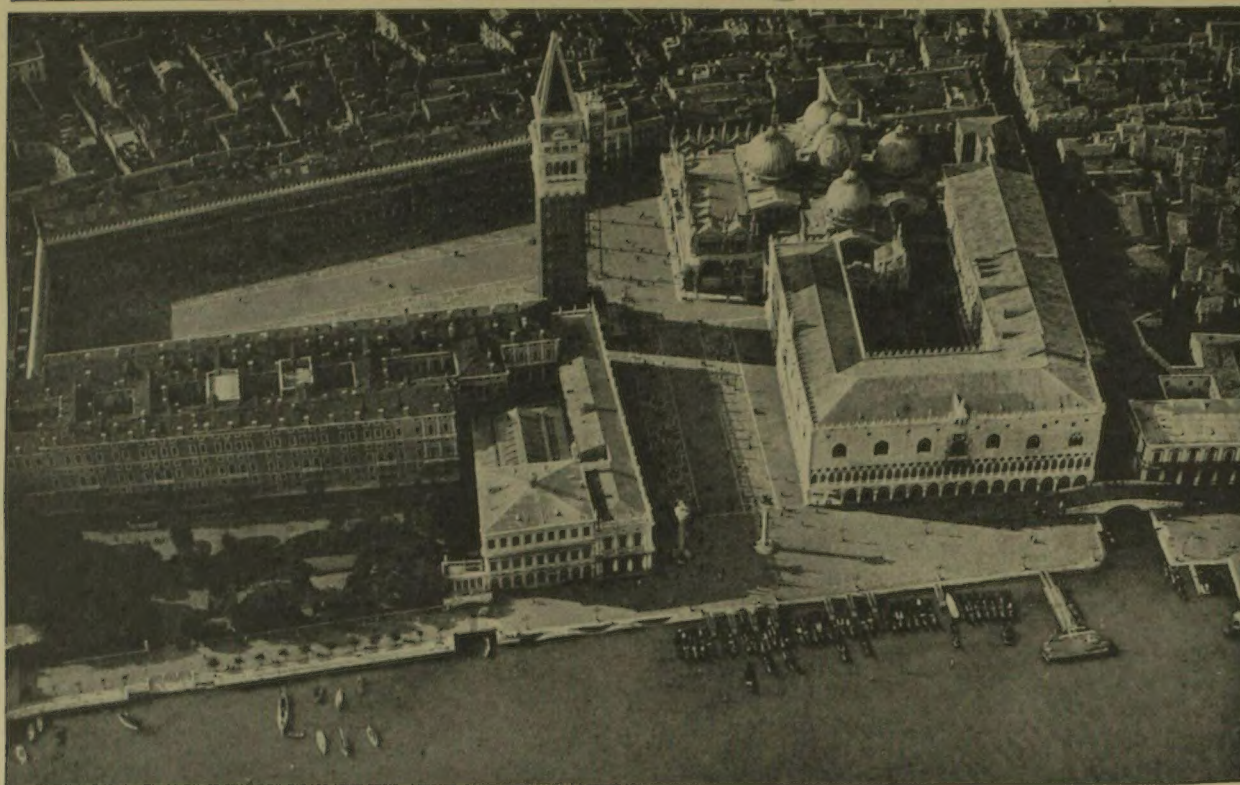
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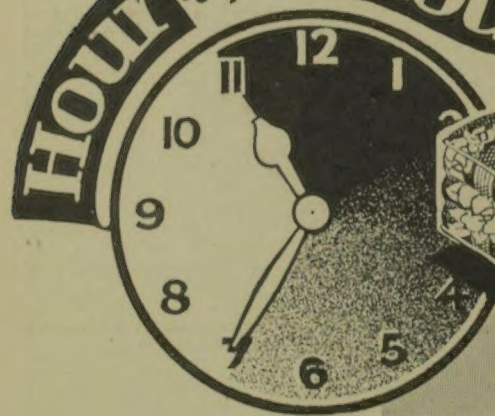
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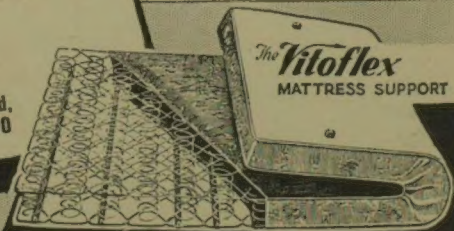
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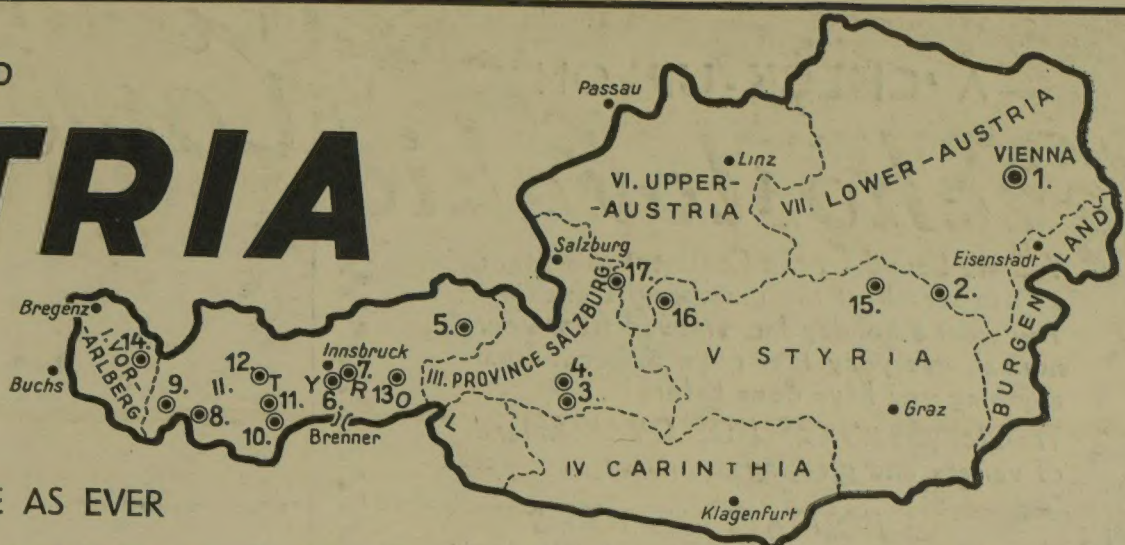
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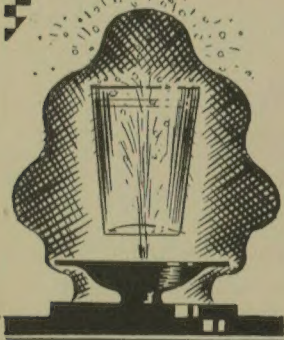
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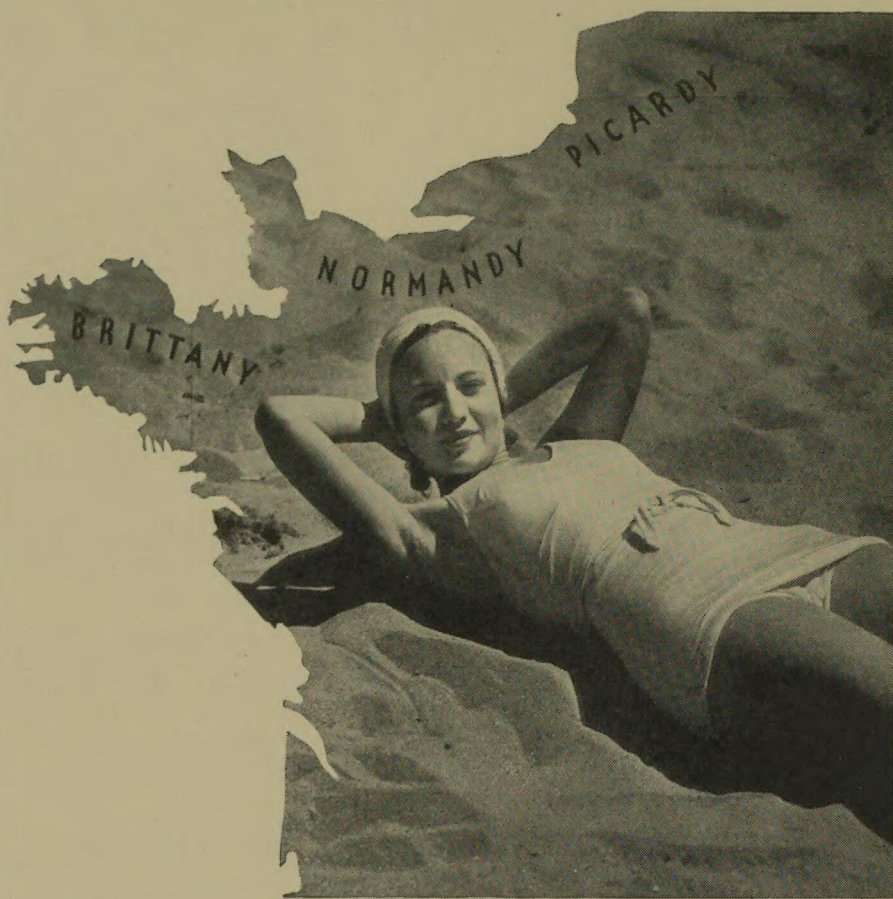
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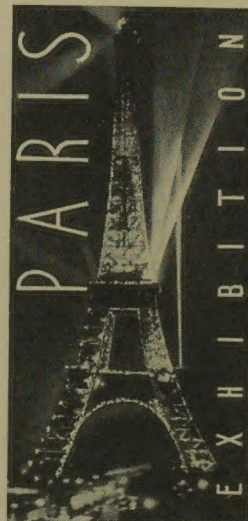
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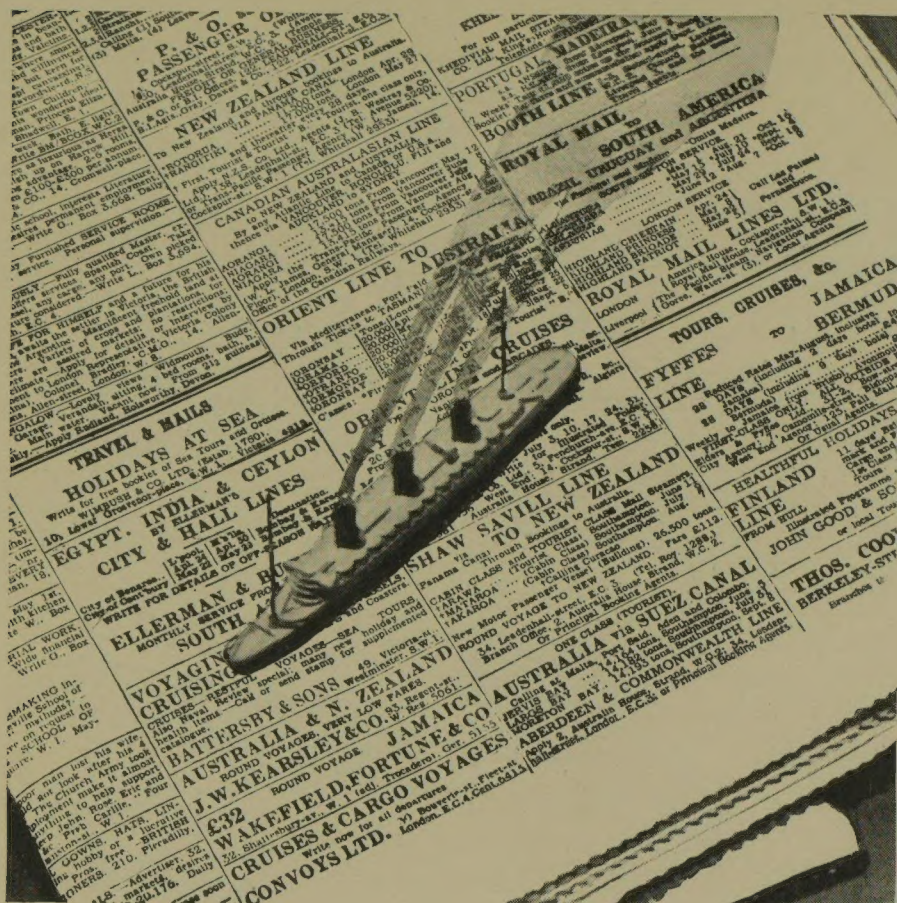
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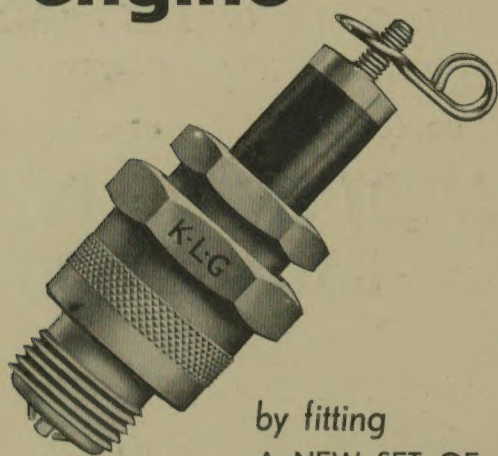
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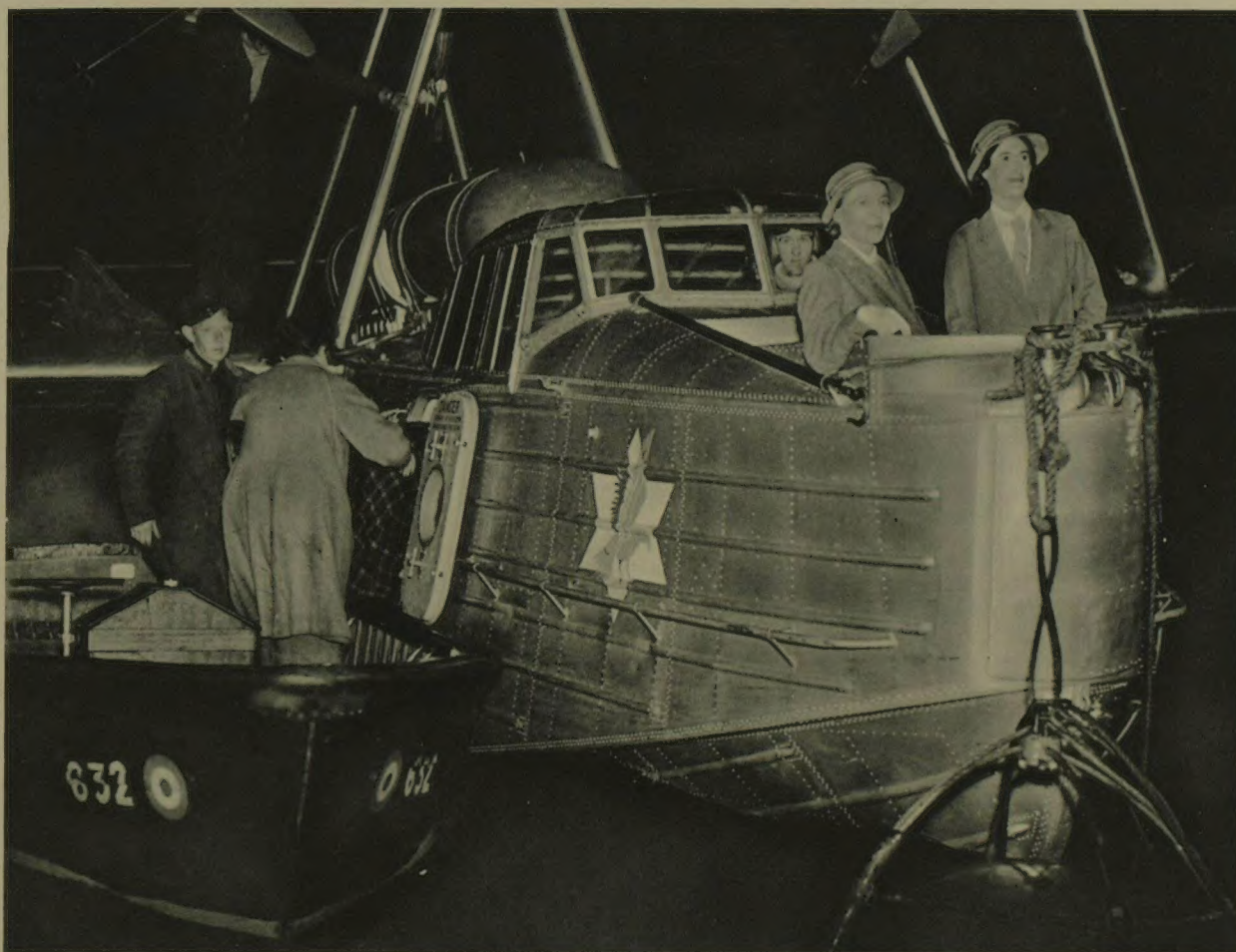
SATURDAY, JUNE 12, 1937.



ABOVE: THE GOVERNOR OF GIBRALTAR (SEEN WALKING IMMEDIATELY BEHIND A COFFIN BORNE BY BRITISH SAILORS) AT THE FUNERAL OF 24 OF THE "DEUTSCHLAND" DEAD AT GIBRALTAR.

GERMAN gratitude for British help to the "Deutschland," after she was bombed at Iviza, was expressed in a message to Sir Charles Harington, Governor of Gibraltar, from Admiral Raeder, Commander-in-Chief of the German Navy, who said: "The generous and comradely readiness to help which your Excellency and all other quarters showed, in according the last honours to the 'Deutschland' dead, and in tending the wounded, has been warmly appreciated in the German Navy." The funeral of 24 dead took place at Gibraltar, with naval honours, on May 31. Sir Charles Harington, Rear-Admiral Evans, and other

[Continued opposite.



LEFT: TWO OF FOUR ARMY NURSING SISTERS FLOWN TO GIBRALTAR TO HELP IN NURSING "DEUTSCHLAND" WOUNDED: MISS MORGAN AND MISS SMYTH IN AN R.A.F. FLYING-BOAT BEFORE LEAVING CALSHOT.

officers attended it. Wreaths were sent by every ship in harbour and unit of the garrison. Several wounded died later, and the total dead was given on June 7 as 28. To help in nursing the wounded (originally 53), four British Army nursing sisters (Misses M. R. Ikin, G. Morgan, M. Ellis, and N. Smyth) were sent out in R.A.F. flying-boats. They reached Gibraltar on June 2, having flown non-stop from Calshot. A Gibraltar report of June 7 stated that the bodies would be exhumed and taken home in the "Deutschland," for burial in German soil, and some of the less seriously wounded would also return in the ship.

THE "DEUTSCHLAND" BOMBING: A GIBRALTAR FUNERAL; BRITISH NURSES FLOWN THITHER TO TEND WOUNDED.



By ARTHUR BRYANT.

THE third reading of Mr. A. P. Herbert's Marriage Bill constitutes a personal triumph for its author, remarkable in the case of a man who has only been eighteen months in the House. Whether it constitutes—subject to its passage in the Lords—a notable reform of the existing Law of Divorce is more doubtful. And whether such reform is needful or desirable is a matter of even greater doubt. The opponents of Divorce Reform base their resistance to the Bill on grounds both religious and secular. Of the latter the strongest is undoubtedly that among the working masses of the nation there is little demand either for divorce-law reform or for divorce. The proletariat, to give it its Marxian name, may not be particularly religious—it goes very little to Church—but it observes the laws of matrimonial morality. It not only observes them itself, but it expects others to observe them also.

When one turns from the industrial population to the middle class, one is on less sure ground. Here the secular case against divorce reform—I say nothing of the religious—is not so clear. Comparatively few working-class marriages are manifest failures: a painfully large number of middle-class marriages are. Generally speaking, the lower in the social scale, the more stable the average marriage seems to be; the higher, the more uncertain. As the middle classes are better educated than the lowest, this suggests either that the advantages of education are much smaller than are generally supposed, or that marriage is not a state of life that suits trained intelligences as well as untrained. To a good Christian, neither of these assumptions can be very welcome. Before accepting either of them, however, it would be as well to discover whether there is any other operating factor that renders marriage more successful in one class than another. I prefer to reject the old argument that the poor are naturally good, and the well-to-do wicked, as unphilosophical and, in any case, disproved by experience: I have never in real life found even the smallest grounds for believing it to be true, and I doubt if anyone else has. There are plenty of evil-living rich and plenty of virtuous poor, but other things being equal a good education and a generous and spacious environment improve a man's character rather than worsen it. If this were not so, the argument for social reform and a higher popular standard of living would be quite untenable.

But if those who oppose divorce reform once admit that the demand for it is based on anything but sheer wickedness and depravity, they are at least under an obligation to ascertain what causes are operating in the world to make marriage among certain sections of society unstable. And if they cannot conscientiously admit of divorce reform, they must set themselves with all earnestness to remove those causes. For an unhappy marriage, if not the greatest, is almost the greatest evil that can befall a man or woman; only a very heartless and rootless being can live a happy, virtuous and useful life under the overwhelming burden of an unsuccessful marriage. And though the middle classes—or, at any rate, the upper middle classes—do not form a numerical majority of the nation, they do at least constitute a very important part of it. More than any other element they are the moulders of public opinion. The outlook for a stable system of society and for the sanctity of Christian ethics is not at all a happy one, if any substantial proportion of so influential a section of the community shows signs of being

unwilling to abide by the institution which more than any other is the key-pin to a well-ordered society. For what the educated middle class thinks to-day, Britain may think to-morrow.

In the period of British history with which I am best acquainted—that which saw the lifetime of, say, our great-great-great-grandparents—marriage seems to have been an eminently successful institution, particularly, judged by the testimony of domestic letters, among the educated and upper middle class. It served the great human and social purposes of companionship, mutual improvement through voluntary and self-denying association, and the propagation of children. It is difficult to say the same of the marriages of a very large number

maintained by their mutual labour. The man looked after one side of the estate, the woman after another: but the two were as closely related as the production and sales sides of a modern business. Every time they met at board or bed, it was their unavoidable lot, their interest and their happiness to discuss the pursuit of that mutual business: what fields had been ploughed, what farms or holdings let out, what stock born or sold, what produce turned to food, what of a hundred happenings—vegetable, animal, or human—promised ill or good. In this way they grew together by imperceptible degrees, in the way that those do who collaborate for long in any material concern, so that by the time the transient mutual attraction of youth and sex had worn off, there was already between them a warm confidence and deep-set liking—the true foundation of any successful marriage. In certain spheres of modern society this is still the case: farmers and small tradesmen, probably for that reason, are seldom unhappily married. And though the husbands and wives of the working classes do not share the same daily labours, the nature of their lives is such that for all practical purposes they are close economic partners. The same is true of the humbler married members of the middle class who depend on one another not merely for love but for daily bread. Like men climbing together on a rope or co-operating in the presence of the enemy, theirs is the bond of a strong and ever-growing sense of gratitude and mutual respect.

But it is when one comes to the well-to-do members of the great middle-class that one finds the institution of marriage at its weakest. The inception of such marriages is, as in other classes, the mutual affection of a young man and woman for one another. But such attraction can occur, and frequently does occur, between people who have little else in common. And when it passes, there is nothing to take its place, for such couples share scarcely anything else but their pleasures. The husband goes to his office in the morning: the wife is left to find her own interests and occupations apart from the main stream of her husband's life. Her own contributes comparatively little to the upkeep of the home, the manual work of which is performed by hired domestics, whose services her husband could command even if he were not married. Here is little to draw two people together who have married young and hastily—often with the encouragement of their elders who fancy them well suited—and who have not taken the time and trouble or had the necessary experience to choose the naturally adapted mate which such difficult circumstances demand. For there is far more need of mutual understanding and forbearance when two married people live together without working together than when they are compelled by circumstances to labour for a common purpose.

All this needs thinking about. Human beings, when they do wrong, require not only blame, but understanding of the circumstances which led them and their frail natures into error. That is the lesson that Christ tried to teach, but which so many of his disciples ever since have so tragically failed to understand. Those who, by reforming the law of divorce, wish in certain circumstances to make the mistakes of youth a little less fatal, do not want to weaken the ties of marriage, but to strengthen them. And perhaps the best way to do so is by trying to bring about a stabler system of society in which husband and wife can be what they are meant to be—working partners.



A GREAT LOSS TO THE NATIONALIST CAUSE IN SPAIN: THE LATE GENERAL MOLA (RIGHT), COMMANDER OF THE NORTHERN ARMY, WHO WAS RECENTLY KILLED IN AN AEROPLANE ACCIDENT, HERE SEEN WITH HIS CHIEF, GENERAL FRANCO.

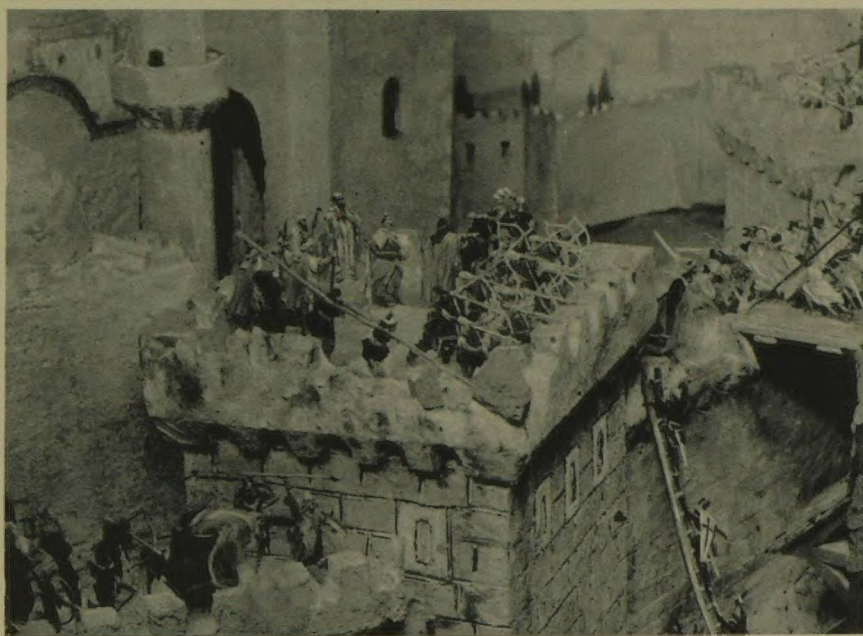
General Don Emilio Mola, second-in-command of the Spanish Nationalist forces and leader of the Northern Army attacking Bilbao, was killed on June 3, with five other officers, when their aeroplane crashed into a hillside during fog. He was on his way to consult General Franco regarding the final phase of the Bilbao offensive. His death is a serious loss to the Nationalists, as he was considered their ablest commander and showed capacity for statesmanship. Of upright character and forceful energy, he was very popular among the troops. General Mola was born in Cuba, of a Spanish father and Cuban mother, and at sixteen entered the military college in the Alcazar at Toledo. He served with distinction against the Riffs in Morocco, and on returning to Spain in 1930 became Director-General of Security, the last chief of police under the Monarchy. When the Republic was declared, in 1931, he was arrested and tried, but was acquitted. In 1935 he became Commander-in-Chief in Morocco. He was commanding the garrison at Pamplona when the Civil War broke out, and from the first played a leading part in it. He wrote several books of historical importance. One of his hobbies was making toys for children.

of young people belonging to the same class at the present time. I am not one who believes that this is because the younger generation of our day is an inherently depraved one, or even because it grew up in the shadow of the Great War. The cause seems to me a different and very obvious one.

The background of a seventeenth-century marriage, in all classes of society except perhaps the very highest, was an economic partnership. Two young people, either through the accident of a love-affair or, as happened far more frequently, through the negotiations of their parents, entered upon a state of matrimony which required their working co-operation for its support. They were the joint farmers of a landed estate, which, whether great or small, could only be

NEW MODELS OF OLD BATTLES AND ROYAL PAGEANTRY: R.U.S. DIORAMAS.

BY COURTESY OF THE ROYAL UNITED SERVICE INSTITUTION.



MEDIEVAL COUNTERPARTS OF THE MODERN FLAME-THROWER: MACHINES FOR RAINING GREEK FIRE (BOILING OIL) BEING USED BY BESIEGED SARACENS AGAINST ASSAULTING CRUSADERS: PART OF A DIORAMA REPRESENTING THE STORMING OF ACRE IN 1191.



THE BATTLE THAT INITIATED OUR INDIAN EMPIRE: PART OF A DIORAMA OF CLIVE'S VICTORY AT PLASSEY, IN 1757, WITH TROOPS IN 18TH-CENTURY UNIFORM, A HUNTING-LODGE USED AS BASE, AND NATIVE CRAFT FOR RIVER TRANSPORT.



FROM A REPRESENTATION IN MINIATURE OF THE "WORLD-EARTHQUAKE" OF 1815: THE CENTRAL GROUP IN A DIORAMA ENTITLED "THE OLD GUARD AT WATERLOO," SHOWING NAPOLEON WITH HIS STAFF AND HIS MAMELUK SERVANT.



WHEN HEAVILY ARMoured HORSEMEN WERE THE EQUIVALENT OF TANKS: KING RICHARD CŒUR-DE-LION (EXTREME LEFT) AND PHILIP II. OF FRANCE WITH THEIR STANDARD-BEARERS—THE CENTRAL GROUP IN THE ACRE DIORAMA.



ROYAL PAGEANTRY IN THE SIXTEENTH CENTURY: "THE FIELD OF THE CLOTH OF GOLD," JUNE 4 TO 24, 1520—THE CENTRAL GROUP IN A DIORAMA OF THE HISTORIC MEETING BETWEEN HENRY VIII. (LEFT) AND FRANCIS I. OF FRANCE.

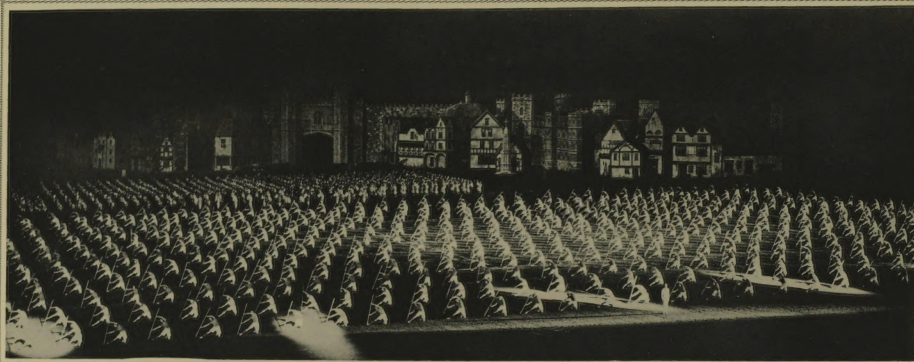


THE BATTLE THAT WON CANADA FOR THE BRITISH EMPIRE: THE DYING GENERAL WOLFE SEES HIS ARMY VICTORIOUS—A SECTION OF THE DIORAMA REPRESENTING THE FIGHT FOR QUEBEC ON THE PLAINS OF ABRAHAM, ON SEPT. 13, 1759.

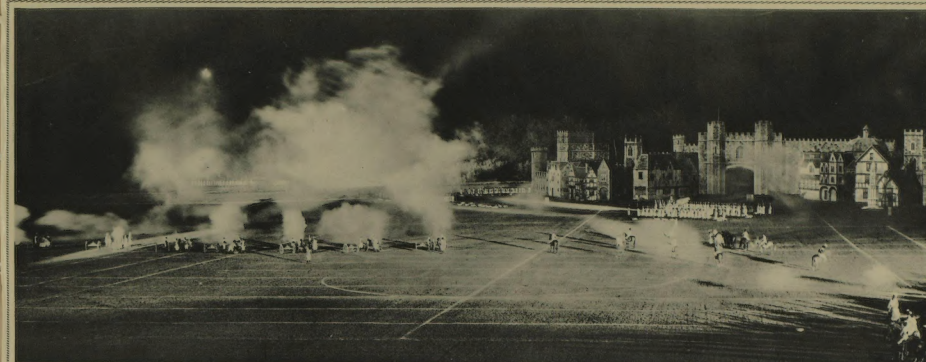
Among special exhibitions arranged at the Museum of the Royal United Service Institution in Whitehall, in connection with the Coronation, is an exceptionally fine series of new dioramas and models representing "The King's Armies and their Arms Through the Ages." They are the work of leading experts in such art, British and foreign, and nothing to equal them has ever been seen in this country before. They have great educational value, and are of special interest, of course, to military students and historians. There are altogether thirteen dioramas associated with British history. Besides those of which sections are shown in the above illustrations, the other subjects comprise the Landing of the Romans under Julius Cæsar, near

Deal, in 55 B.C.; the Battle of Hastings, Oct. 14, 1066; the Battle of Crécy, August 26, 1346; Queen Elizabeth reviewing her Fleet at Tilbury, August 9, 1588; the Battle of Marston Moor, July 2, 1644; the Battle of Blenheim, August 13, 1704; the Charge of the Light Brigade at Balaclava, October 25, 1854; and the Battle of Ulundi (against the Zulus), July 4, 1879. The dioramas were specially prepared for the Museum, and have been generously presented to it by Mr. Otto Gottstein, of London. The models trace the development of military weapons from the days of the battering ram, siege-tower, culverin and other early ordnance, up to the modern tank and howitzer with "dragon" tractor.

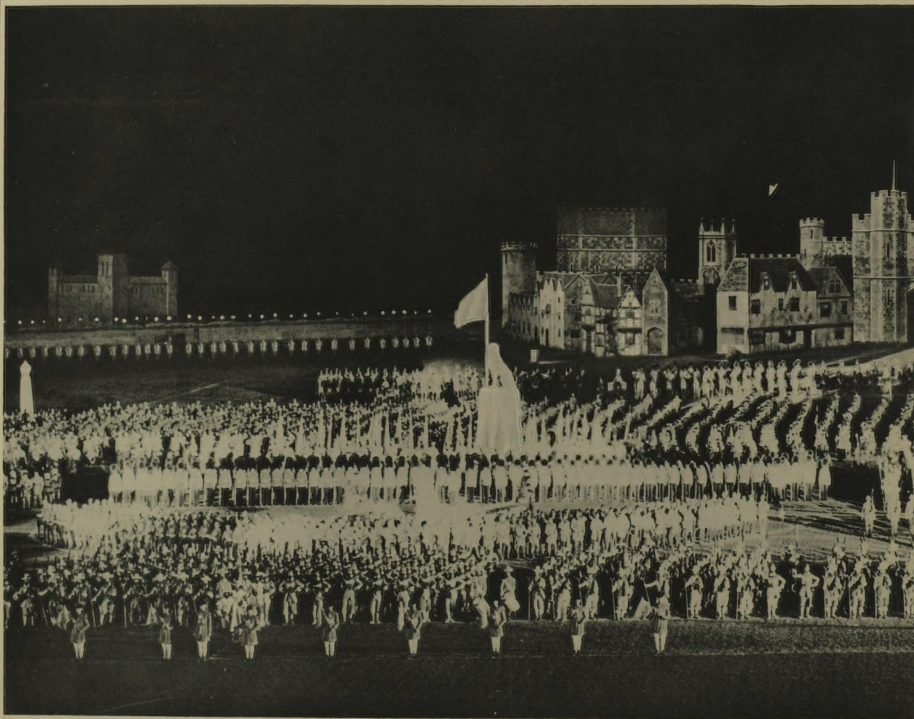
THE CORONATION TATTOO AT ALDERSHOT: THE FINEST SPECTACLE OF MILITARY PAGEANTRY EVER SEEN IN ENGLAND.



A SUPERB DISPLAY OF PHYSICAL TRAINING, UNDER CHANGING COLOURED LIGHTS, CARRIED OUT WITH FAULTLESS PRECISION AND PERFECTLY SYNCHRONISED MOVEMENTS: A BODY OF SIX HUNDRED PERFORMERS, IN APPROPRIATE "CORONATION" COSTUMES OF RED, WHITE, AND BLUE, GOING THROUGH STICK EXERCISES AS ONE MAN.



RE-ENACTING A PENINSULAR BATTLE WITH ALMOST EXACTLY THE ORIGINAL NUMBER OF MEN: ARTILLERY IN ACTION IN THE EPISODE REPRESENTING THE PASSAGE OF THE DOURO, IN 1809, DURING WELLINGTON'S ADVANCE FROM LISBON—THE BRITISH AND FRENCH TROOPS IN THE PICTURESQUE UNIFORMS OF THE PERIOD.



A MAGNIFICENT CLIMAX TO THE CORONATION THEME OF THE 1937 TATTOO: A PHASE OF THE GRAND FINALE, WITH A CENTRAL PAGEANT OF KINGSHIP THROUGH THE AGES, INTRODUCING (SEEN BESIDE THE FLAG TOWARDS THE LEFT) PARADED BEFORE THE SET SCENE REPRESENTING OLD HOUSES AND



THE BANNERS AND BODYGUARDS OF ENGLISH KINGS FROM WILLIAM THE CONQUEROR—PART OF THE ASSEMBLAGE OF 5000 PERFORMERS AROUND A GREAT GOLDEN LION PORTIFIED WALLS OF THE CITY OF LONDON, WITH THE RIVER (A MASTERPIECE OF ILLUSION) IN THE LEFT BACKGROUND.

The Aldershot Tattoo of Coronation Year is undoubtedly the most magnificent piece of military pageantry ever witnessed in this country. This world-famous annual spectacle has grown enormously in scale and scope during the last fifteen years, to keep pace with its increasing popularity. Thus in 1921 the number of spectators was 25,039, but in 1936 the figure had risen to 466,500. This year the total attendances are confidently expected to reach half a million.

The opening date was June 10, and subsequent performances were arranged for the 11th and 12th and (omitting Sunday and Monday, June 13 and 14) from June 15 to 19 inclusive. The Rushmore Arena provides an eleven-acre natural stage, around which 77,500 people can be seated, and several items require nearly 2000 performers, while in the Finale the whole 5000 are massed in one tremendous climax, designed as a tribute to the Throne. The performances, of

course, are given at night, and wonderful effects are produced by changing coloured lights. For background, instead of historic castles of previous years, the pageant has a picturesque setting of old London, the city that has seen so many Coronations, with a realistic "Thames," which, in a scene shown above, becomes the Douro. The golden lion for the Grand Finale, 22 ft. high with its pedestal, was designed by Mr. George Kruger Gray, F.S.A., the well-known

heraldic artist. Besides the episodes here illustrated, others include Banners of the Empire, Modern Mechanised Action, Manned Bands, the Ceremony of Lodging the Colour in the days of Charles I., a Highland Display, and Torchlight Evolutions. It is a notable fact that the Passage of the Douro by Sir Arthur Wellesley (afterwards Duke of Wellington) is reproduced with almost exactly the number of troops engaged in the original action.

THE FIGHTING IN WAZIRISTAN: BRITISH-INDIAN OPERATIONS



WITH THE BRITISH-INDIAN TROOPS DURING THE CAMPAIGN IN THE KHAISORA VALLEY, NORTH WAZIRISTAN: A PICKET FROM THE 6/13TH FRONTIER FORCE RIFLES AT A POINT COMMANDING A WIDE VIEW.



SHOWING TWO GURKHA SCOUTS IN THE FOREGROUND, WITH THE KHAISORA RIVER, AND THE RAZMAK ROAD RUNNING ALONG IT: A DISTANT VIEW OF THE VILLAGE OF ISAD KHEL, (SITUATED SOUTH OF DAMDIL CAMP).



BRITISH AND INDIAN TROOPS ON THE MOVE DURING THE RECENT CAMPAIGN IN THE KHAISORA VALLEY, IN NORTHERN WAZIRISTAN: A PHOTOGRAPH THAT INDICATES THE NATURE OF THE COUNTRY AND THE LARGE FORCES ENGAGED.



TYPICAL TORI KHEL TRIBESMEN: TWO MEN ACTING AS KHASSADARS (IRREGULARS, SOMETIMES RECRUITED TO ESCORT BRITISH OFFICERS AND POSTAL CONVOYS THROUGH TRIBAL TERRITORY).



NEAR THE SCENE OF SEVERE FIGHTING AGAINST A LARGE FORCE OF TRIBESMEN ON MARCH 20: DAMDIL CAMP, WITH THE KHAISORA RIVER WINDING ALONG ON THE RIGHT, AND A ROAD RUNNING BESIDE IT UP THE VALLEY.

It was officially announced on June 1 that messengers seeking peace had arrived from all sections of the Tori Khel tribe. They were informed that if their representatives would assemble at Miram Shah on June 5 they would be interviewed by the Government authorities. At the same time the Commander-in-Chief, General Sir Robert Carr, despatched a telegram to General Sir John Coleridge, G.O.C. of the Northern Command, congratulating

him on the success of the operations which had culminated in the occupation of Arsal Kot, the headquarters of the Fakir of Ipi. The Tori Khels had so far been the most important supporters of the Fakir's subversive activities. The proposed meeting with the tribal representatives duly took place. A "Times" report of June 6 from Simla stated: "Preliminary details for a truce with Tori Khel Wazirs were outlined by the authorities yesterday at

THAT CAUSED HOSTILE TRIBES TO NEGOTIATE FOR PEACE.



PART OF THE KACH CAMP, SITUATED AT A POINT LOOKING TOWARDS DOSALI: A SECTION OF ONE OF THE LARGE CONCENTRATIONS OF THE NORTH-WEST FRONTIER FORCES SENT AGAINST REBELLIOUS TRIBESMEN.



A DETACHMENT OF THE TORI SCOUTS MARCHING OFF TO CARRY OUT A PATROL: MEN OF A NATIVE FORCE, COMMANDERED BY BRITISH OFFICERS, THAT DOES VALUABLE WORK IN KEEPING ORDER AMONG THE TRIBES.



WHERE THE CHIEF INSTIGATOR OF THE RECENT TROUBLE IN WAZIRISTAN FORMERLY LIVED: THE BURNING OF IPI VILLAGE, THE HOME OF THE NOTORIOUS FAKIR OF IPI, WHOSE LATER HEADQUARTERS AT ARSAL KOT HAVE SINCE BEEN CAPTURED.



AN OCCASION SIMILAR TO THE RECENT MEETING BETWEEN BRITISH AUTHORITIES AND REPRESENTATIVES OF THE TRIBES AT MIRAM SHAH, WHERE THE LATTER MADE OVERTURES FOR PEACE: AN EARLIER JIRGA (COUNCIL OF ELDERS) HELD AT MIR ALI A FEW MONTHS AGO.

Miram Shah to a representative jirga (council of elders). The elders declared that the tribesmen desired peace, and replied satisfactorily as to the assurances . . . for future conduct demanded in respect of hostile members of the Tori Khel and other tribes in Tori Khel territory, and as to the Fakir of Ipi. The elders were informed that the orders now given were to remain in force until a further jirga was summoned, at which the Government's final terms



ARTILLERY IN ACTION DURING THE DAMDIL FIGHT: A 37-INCH GUN OF A MOUNTAIN BATTERY FIRING ON THE RIGHT SHOULDER OF THE FAR CENTRE HILL, THEN OCCUPIED BY THE ENEMY.

would be announced, and that, if they permitted the Fakir to return to their country, the Government would be compelled to renew strong measures against the Tori Khel. The tribesmen may now reoccupy their villages and resume their normal life. . . . Meanwhile, gangs are still abroad both in North and South Waziristan. Sniping continues into Razmak and Madamir Camps. Our photographs illustrate the military operations at earlier stages.

"THE FLOUR OF CITIES ALL."

BEING AN APPRECIATION OF

"AN ENCYCLOPÆDIA OF LONDON": Edited by WILLIAM KENT.*

(PUBLISHED BY DENT.)

"Gemme of all joy, jasper of jocunditie,
Most myghty carbuncle of vertue and valour,
Strong Troy in vigour and in strenuities;
Of royall cities rose and geraflour;
Emperesse of townes, exalt in honour,
In beautie beryng the crone imperiall;
Swete paradise, precelling in pleasure;
London, thou art the Flour of Cities all."

THUS wrote William Dunbar in
the year of our Lord 1501;

it is true, for recital at a City banquet in honour of the ambassadors arranging the wedding of King James IV. of Scotland and Princess Margaret of England—but it is significant that the panegyric was by a Scot. For who is as intimate with London as he should be? Certainly not the average Cockney, born within the sound of Bow Bells. You must be a specialist, a provincial, a country cousin, Scottish, Welsh or Irish, or a visitor from overseas, to appreciate, I will not say its amenities, but its "sights" and the fact that it is "a picture-book of national history." "Mine hostess of the George Inn in Southwark died without having seen the memorial tablet on the site of the Globe Theatre, though it had been within a quarter of a mile of her door for twenty-five years. A lady of mature years, known to me, has never been in Westminster Abbey."

I confess that I am little above the average, urging in extenuation that stiller of curiosity and sentiment, pre-occupation. Morning after morning, night after night, my journeying must be routine. I am the more conscious of my fault in leaving unseen many of those things I should have seen after having "serendipped" into Mr. William Kent's "Encyclopædia." It has compelled me to follow my customary walk or taxi-drive realising what I miss or almost miss.

Let me begin at the beginning. Mr. Kent informs me that Woburn Square was "originally intended to be called Rothesay Square. . . . Christ Church, on the east side, was designed by Vulliamy." To which I may add that in the church in question is a reredos by Christina Rossetti, with Burne-Jones paintings.

Then Russell Square, second only to Lincoln's Inn Fields among the squares of London. At No. 65, now covered by an hotel, lived Sir Thomas Lawrence, P.R.A. At No. 21 Sir Samuel Romilly, the legal reformer who wrote "Observations on the Criminal Law of England as it Relates to Capital Punishment," committed suicide four days after the death of his wife.

Southampton Row: nothing to note.

Holborn: Chancery Lane, linking the men of the Law; Staple Inn, with its Elizabethan or early Tudor façades—at the moment being renovated once more—probably a wool-staplers' hostel in the fourteenth century and an Inn of Chancery until 1885; Gray's Inn, in what was the Manor of Portpoole, whose market, held at Holborn Bars, was the Bishop of Ely's Fair of the thirteenth century; Fetter Lane, according to Stow, bearing a name derived from "Fewters" or idle people; Hatton Garden, now a business centre for diamond dealers, jewellers and the like, conjuring up the garden of Sir Christopher Hatton's house; Ely Place, commemorating a former London palace of the Bishops of Ely, used as a prison by the Long Parliament in 1643, a thoroughfare "unique in several respects. The gate is closed nightly at 10; and from that hour until 6 a.m. one of the three watchmen, on duty in turn, parades round the cul-de-sac calling out the hour. Until a few years back he also announced the weather! The police do not patrol Ely Place, but, of course, come if summoned"; and so to Thavies Inn, within a sling's-throw of this office; properly Davy's or David's Inn, "familiar to Dickensians as the place of residence of Mrs. Jellyby of Borrioboola-Gha fame."

What does this mean to the ordinary passer-by? Names, names, names; "'tis true: 'tis true, 'tis pity; and pity 'tis, 'tis true." Names—grassed, shrubbed, and treed oasis or two in a desert of bricks, balconies and basements and those threatened periodically by Green Belters pandering to an unconcerned proletariat; houses of varying merit and in more varying states of repair; shops slovenly and neat; offices and flats; "emporiums"; the rumble of traffic, heavy buses, lighter taxis, darting motor-coaches, lithe motor-cars, lumbering horse-drawn vans; Belisha beacons, Stop and Go, and hesitant pedestrians; the gaudy gleam of signs and of advertisers' slogans; hustling humanity and the leisurely looker-on.

Yet did I, and my kind, turn aside, structures and sites that evoke—or should evoke—the pleasanter, quieter, more spacious past.

It is the same along my way from office to home or to one or other of my clubs; and so to bed. Fleet Street, the Temple, the Law Courts, the timbered house of 1610, with its Prince Henry's Room, reputed council chamber of the Duchy of Cornwall; the Strand, Somerset House, King's College, the Savoy, the Adelphi, now house-broken; Charing Cross, Trafalgar Square, St. Martin-in-the-Fields, the National Gallery, a glimpse of Whitehall, the Admiralty Arch, with the Mall and Buckingham Palace beyond; Cockspur Street, Spring Gardens; Pall Mall, centre of clubs; the Haymarket; Carlton House Terrace, built on the garden of Carlton House three years after that "Palace" had been demolished in 1828; St. James's Square, Piccadilly Circus; Shaftesbury Avenue, with Soho to the left; the British Museum, in Great Russell Street—they are taken in the stride. There, again, one should turn aside—how frequently the "Encyclopædia of London" indicates! So much is missed that I can but suggest how much—with the aid of Mr. Kent, the editor, and his collaborators, who have done so well that they might, without very serious challenge,

have been less modest and applied "The" instead of "An" to their "Encyclopædia of London."

Within the area to which I have confined myself—and a little to the north or the south, the east or the west, leaving the British Museum in its supreme place, with the National Gallery, the Portrait Gallery, and the London Museum—Lincoln's Inn Fields calls for first quotation. "They represent what, in 1592, were known as Cup Field and Purse Field. . . . A portion of the ground was known as 'Campum Templariorum' (Camp of the Templars), and was probably used by them as a jousting ground. . . . It was occasionally used for executions, and here in 1586 Anthony Babington and some of his confederates suffered the extreme penalty in its most diabolical form." To add an "oddity": "In Little Turnstile, at the north-west corner, is the Ship Tavern. There is outside the following inscription: 'This tavern was established in the year 1549. During the proscription of the Roman Catholic Religion it was used as a shelter for Priests, and Services were held here secretly. The neighbourhood was once notorious for the gambling houses of Whetstone Park. Famous visitors have been Richard Penderell, who aided King Charles's escape, Bayford, shoemaker and antiquarian, the woman Chevalier d'Eon who lived as a man, and Smeaton, builder of the first Eddystone Lighthouse. It was a centre of Freemasonry and a Lodge with the number 234 was consecrated here by the Grand Master the Earl of Antrim in 1786.' There were four different ways to approach the ancient tavern—the present one is modern despite the inscription—Holborn, Gate St., Whetstone Park, or Lincoln's Inn Fields. 'The worshippers,' says Leopold Wagner, 'called for a mug of ale at the bar and at once passed into the parlour. If, as sometimes happened, the waiter at the door gave a warning sign, the priest

sought a convenient hiding-place upstairs, and nothing more incriminating than drinking, smoking, and talking declared itself to the emissaries of the State when they looked in.'"

Then, continuing to concern myself only with the curious, trusting the reader to discover the staid side of things, I would extract the following from the note on Bloomsbury—strictly for the delectation of the intelligentsia who rival the dwellers in Chelsea. "Bloomsbury derives its name from the manor of 'Blemundsbury,' owned in the thirteenth century by the De Blemontes, Blemmunds, or Blemmots. Their manor house stood somewhere between the sites of the modern Bloomsbury and Russell Squares. The parish of St. George's, Bloomsbury, was cut out of the parish of St. Giles's in 1724; and a church, erected in Hart Street, was consecrated in 1730. The architect was Nicholas Hawksmoor, and his steeple was not worthy of a pupil of Wren's: it is a kind of pyramid, above whose apex, on a short column, is a statue of George I. in Roman costume, given by William Hucks, an opulent brewer of St. Giles's parish. Walpole stigmatised it as a 'masterpiece of absurdity.' At the bottom of the steeple were originally lions and unicorns, but they have been removed. It provoked an epigram:

'When Henry the Eighth left the Pope in the lurch
The Protestants made him the head of the Church;
But George's good subjects, the Bloomsbury people,
Instead of the Church, made him head of the steeple.'

Fleet Street, the newspaper street, "was the location of most of the early printer-publishers. Richard Pynson, about 1502, moved from without Temple Bar to the 'George' in Fleet Street." It owes its name to the lost Fleet River, which had on its east side (in Farringdon Street) the Fleet Prison—in which Mr. Pickwick was "held"—on a site now occupied in part by the Congregational Memorial Hall; Fleet Street of the Law Courts and the courts; among them, Wine Office, "from the office for the receipt of customs on wines which was there in Pepys's day"; Johnson's, which perpetuates the name not of the great Samuel, but of an Elizabethan worthy, Thomas Johnson, citizen and merchant tailor, and is "the dark court in Fleet Street," where 'in a dark

[Continued on page 1120.]



C. A. Walls and Co.
BERNARD SHAW IN STAINED GLASS:
A WINDOW IN THE WEST LONDON
ETHICAL CHURCH.

"The West London Ethical Church, founded in 1891 by Dr. Stanton Coit, has been since 1909 in Queen's Road, Bayswater, in what was formerly a Methodist Chapel. An interesting feature of the building is a stained-glass window in which Anatole France and Bernard Shaw are represented. It depicts the burning of Joan of Arc. . . . Anatole France holds a book, presumably his biography of Joan. On the right of the window is the Bishop of Beauvais."



OLD ST. PAUL'S: A GRAFFITO ON A WALL OF ASHWELL
CHURCH, HERTFORDSHIRE.

Illustrations reproduced from "An Encyclopædia of London,"
by Courtesy of the Publishers, Messrs. J. M. Dent and Sons.



IN GILTSBUR STREET, HOLBORN: A WATCH HOUSE—
"REMEDY OF ENORMITIES IN THE NIGHT."

"Henry III., in 1253, 'for the full remedy of enormities in the night,' says Stow, commanded watches to be set in all cities and borough towns. In 1262 in London each ward was made responsible for its own watch. In 1557 a bell was added to the equipment, this being an innovation of Cordwainer Ward."

* "An Encyclopædia of London," Edited by William Kent.
(J. M. Dent and Sons, Ltd.; 7s. 6d.)

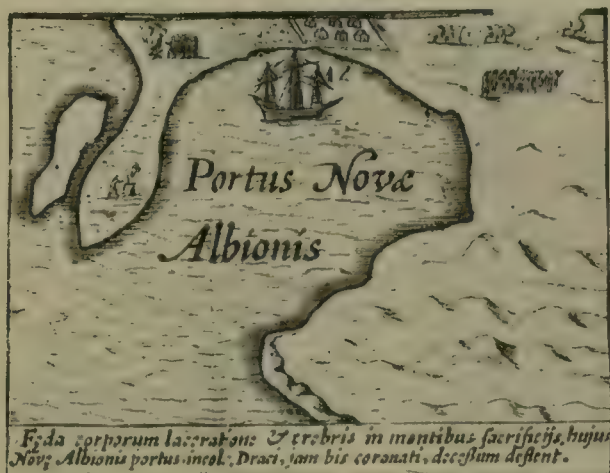
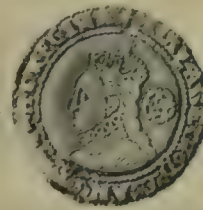
DRAKE CLAIMS CALIFORNIA FOR ENGLAND: THE "PLATE OF BRASSE" FOUND.

WE have received from the California Historical Society an extremely well got-up booklet dealing with the discovery of the original brass plate set up by Drake in 1579, claiming California for Queen Elizabeth; and this seems to put the genuineness of the plate beyond question. Drake reached the Pacific, in the course of his voyage of circumnavigation, in 1578. He sailed up the coast of America, plundering the Spaniards, and in 1579 found a convenient harbour in California in which to refit his ship. Here he was extremely well received by the natives, and, before he left (according to "The World Encompassed") he "caused to be set up a monument of our being there; as also of her majesties and successors right and title to that kingdom, namely, a plate of brasse, . . . whereon is engraven her graces name and the day and year of our arrival there and of the free giving up of the province and

(Continued below.)



THE PLATE SET UP BY FRANCIS DRAKE IN 1579, CLAIMING "NOVA ALBION" (CALIFORNIA) FOR THE ENGLISH CROWN, DISCOVERED INTACT NEAR SAN FRANCISCO: AN AMAZING HISTORICAL FIND, WHICH MUCH EVIDENCE NOW SHOWS TO BE GENUINE; AND, NOTABLY, THE HOLE IN THE RIGHT-HAND LOWER CORNER, MADE TO DISPLAY THE QUEEN'S IMAGE ON A CURRENT SIXPENNY PIECE, AN EXAMPLE OF WHICH OF 1578 IS SEEN ON THE RIGHT. (PLATE AND COIN APPROXIMATELY ACTUAL SIZE.)



A VIGNETTE IN HONDIUS' MAP OF DRAKE'S CIRCUMNAVIGATION; SHOWING THE "GOLDEN HIND" IN A CALIFORNIAN HARBOUR; PRESUMABLY THE MODERN "DRAKE'S BAY."

kingdome, both by the king and people, into her majesties hands: together with her highnesse picture and arms in a piece of sixpence currant English monie shewing itself by a hole made of purpose through the plate: underneath was likewise engraven the name of our generall etc." The inscription on the plate tallies closely with this account. It runs "Bee it knowne unto all men by these presents June 17 1579 by the Grace of God and in the name of herr Majesty Queen Elizabeth of England and herr successors forever I take possession of this kingdome whose king and people freely resigne their right and title in the whole lande unto herr Majesties keeping now named by me an to bee knowne unto all men as Nova Albion Francis Drake." In the right-hand lower corner of

(Continued above in centre.)

the plate is a hole, which, as our illustrations show, coincides fairly closely with a sixpence of the period. In the words of Dr. H. E. Bolton, Professor of American History in California University, "If the Drake plate is bogus the hoax was perpetrated by someone who not only had studied 'The World Encompassed' minutely, but who also had a knowledge of ship fittings; and even of spikes. Anyone clever enough to have made a counterfeit tablet as convincing as the one discovered would have been clever enough to market it at a more impressive figure. . . ." The plate was actually found near the north shore of Corte Madera Creek, which opens into the northern part of the landlocked San Francisco Bay itself. Dr. Bolton, however, was careful to point out that this could not be considered as evidence that Drake had entered San Francisco Bay, since the plate might easily have been moved by Indians after it was set up. Since the issuing of their booklet by the California Historical Society, fresh information has come to light. Following the publication of photographs of the plate, a chauffeur came forward and explained that, some considerable time previously, he had found a similar plate near Drake's Bay, and had put it in his car to show the owner. The owner considering it to be of no value, the chauffeur threw the plate away near Corte Madera Creek, where it was later re-found and shown to Dr. Bolton. There appears to be no reason to doubt this story, which goes to prove that the spot known traditionally as Drake's Bay was, in fact, the scene of his landing.



THE "GOLDEN HIND," DRAKE'S FAMOUS SHIP: ANOTHER VIGNETTE FROM HONDIUS' MAP OF THE CIRCUMNAVIGATION (c. 1590).



SIR FRANCIS DRAKE; WHO CLAIMED CALIFORNIA FOR QUEEN ELIZABETH DURING HIS VOYAGE ROUND THE WORLD.

A TEN-ACRE SUBTERRANEAN CITY SACRED TO THE IBIS.

NEW DISCOVERIES AT HERMOPOLIS: AMAZING RELICS OF A BIRD AND ANIMAL CULT CONNECTED WITH THE WORSHIP OF THOTH DURING THE GRÆCO-ROMAN PERIOD IN EGYPT.

By PROFESSOR SAMI GABRA, Director of the Egyptian University Excavations at Hermopolis West. (See Illustrations on the opposite page.)

HAVING continued our research around the limestone colonnade (described in my report published in *The Illustrated London News* of June 8, 1935), which we thought to be a sort of balustrade defining the bounds of a sacred area leading to a subterranean gallery, I am now able to state that we attained the realisation of our hypothesis which was put forward in that previous article.

The colonnade, now entirely cleared, is composed of two sides, one of which stretches north to south to a length of 85 metres (about 93 yards), while the other side extends from east to west and is 190 metres (about 208 yards) in length (Fig. 4). Both sides are incomplete, and we did not find it possible to reach the angle of the third side, by means of which we could have followed the sacred way leading to the entrance of the main gallery.

This disappointment was minimised by the discovery of an ancient park, situated exactly in the middle of the colonnade. The park was planned in

the desert, as mentioned in the inscription texts of the temple of Petosiris, a high priest of Thoth who lived in the fourth century B.C. It consists of mounds of Nile loam (Fig. 5), in which we still find roots of the sacred tree "Daum," as well as branches of decorative plants of a species not yet determined. These mounds of loam, of circular or rectangular shape, are arranged here and there round a monumental well dating from the Roman epoch, the water from which supplied the park and the various needs of the workmen of the Necropolis.

On the authority of some classical historians, such

as Herodotus, Diodorus of Sicily, Strabo, and Plutarch, and according to texts found on Egyptian ostraca of late date, there was a very large establishment for breeding, maintaining, and mummifying the ibis and other birds of the same family, all of which were considered symbols of Thoth, god of science, measuring, and magic. Beside the park there is a basin, covered by a half-spherical dome, on which the ibis could disport themselves. The water reached the basin from the neighbouring well by means of a brick pipe built in the wall. Moreover, we have found the remains of a temple in which the ibis was venerated, and subterranean galleries used for the burial of these symbolic birds and other animals.

The huge well (Fig. 8) which supplied the sacred area with water had been covered, in the course of the ages, by 40 metres (about 130 ft.) of sand. It is a fine piece of architectural work, in which every possibility was used in order to facilitate the labour of drawing up the water from a depth of 35 metres (about 115 ft.). The structure consists of two superposed wells; the circumference of the upper one is 20 metres (about 65 ft.) and its depth 15 metres (about 50 ft.). The platform of the second well is reached by means of circular staircases, with a vaulted roof lighted by small openings placed in the sides of the wall. The depth of the second well is 20 metres (about 65 ft.), and its circumference is about half that of the first. The water was drawn up from the second

well by hand in two goat-skins attached to a rope fixed on a pulley, and was poured into a square basin, from which it passed through a covered brick channel into an adjacent reservoir 16 metres (about 53 ft.) in depth (Fig. 9). A *saquiah*, resembling the apparatus that is still used

in Egyptian villages, drew up the water from the reservoir.

On the occasion of the royal visit of his Majesty King Farouk on Jan. 7, 1937, we reconstructed the whole system, and it worked just as it had done in ancient times. It was amazing to watch the flow of the water through the arid Egyptian soil, and its splashing seemed to recall to life and resurrection, like Osiris, those who were dead and buried in his realm.

Having failed to discover the sacred way leading to the chief subterranean gallery or sanctuary of Thoth, we were obliged to adopt another method of research. We shifted the centre of our activity to a distance of two kilometres (1¼ miles) north of the colonnade, and from place to place and from north to south we went on searching for the gallery's entrances, only one of which was known, and that was a mere hole in the rock. Although this method was risky and most expensive, the result was successful, for it enabled us to realise the importance of the cult of sacred animals, and the vast extent of space dedicated to them at the end of the Egyptian period and during the Græco-Roman epoch.

We could easily imagine that at this time Egypt was a sort of big corporation of priests and religious officials (Fig. 3), occupied in breeding and

embalming sacred animals. The Roman rulers seem to have encouraged this kind of degenerate religious organisation, of a type which characterised periods of decadence in Egyptian history.

The area of the subterranean galleries discovered is about ten acres, and it may be doubled on further excavations. These galleries are provided with monumental staircases, forming a grand entrance to each of them. One of these entrances has a staircase of 120 steps, hewn in a sloping rock passage and covered with polished stones (Fig. 2).



1. DECORATED WITH A FIGURE OF A SACRED IBIS: A VOTIVE STELA WHICH COVERED A ROCK-HEWN NICHE, CONTAINING A SARCOPHAGUS, IN ONE OF THE MANY SUBTERRANEAN GALLERIES OF THE VAST IBIS ENCLOSURE FOUND AT HERMOPOLIS.

as Herodotus, Diodorus of Sicily, Strabo, and Plutarch, and according to texts found on Egyptian ostraca of late date, there was a very large establishment for breeding, maintaining, and mummifying the ibis and other birds of the same family, all of which were considered symbols of Thoth, god of science, measuring, and magic. Beside the park there is a basin, covered by a half-spherical dome, on which the ibis could disport themselves. The water reached the basin from the neighbouring well by means of a brick pipe built in the wall. Moreover, we have found the remains of a temple in which the ibis was venerated, and subterranean galleries used for the burial of these symbolic birds and other animals.

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3. A FINE EXAMPLE OF EGYPTIAN SCULPTURE DISCOVERED IN THE TEMPLE OF THOTH AT HERMOPOLIS: A BLACK GRANITE STATUE REPRESENTING AN OFFICIAL AT THE END OF THE PTOLEMAIC PERIOD.



2. ONE OF THE MONUMENTAL ENTRANCES TO A TEN-ACRE SYSTEM OF SUBTERRANEAN GALLERIES USED FOR THE BURIAL OF SACRED BIRDS AND ANIMALS: A GREAT ROCK-HEWN STAIRWAY OF 120 STEPS COVERED WITH POLISHED STONES.

In front of each entrance there was a chapel, composed of two rooms and a paved way leading to a big, triangular altar (Fig. 6). The innermost of the galleries is composed of important and wide streets, some of which measured 120 metres (about 131 yards) in length, 6 metres (nearly 20 ft.) high, and 4 metres 50 (nearly 15 ft.) in breadth. On each side of the street there are large rooms entirely full of mummified ibis or monkeys, which are calcined by fire. In some other streets niches had been cut in the wall (Fig. 7), in which were placed small sarcophagi of sacred animals, as well as votive stela (Fig. 1) with painted scenes. Sometimes we have found painted chapels dedicated to Thoth by a provincial king.

It is a real subterranean city, built in honour of Thoth, divided into sectors, and every sector had its monumental entrance, its open chapel, and certain apertures for purposes of ventilation. By pursuing this method of clearing the entrances to the galleries, we hope that we shall be able to find, during the next season, the gallery nearest to the colonnade, which is supposed to be the main one that served as a sanctuary of the ibis worshipped as a god.

A PARK FOR SACRED IBIS IN EGYPT: CHAPEL, WELLS, AND CATACOMBS.

PHOTOGRAPHS SUPPLIED BY PROFESSOR SAMI GABRA. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



4. ONCE THE BOUNDARY OF A SACRED IBIS PARK, CONNECTED WITH WELLS AND UNDERGROUND GALLERIES: TWO SIDES OF THE COLONNADE AT HERMOPOLIS, EXTENDING NORTH TO SOUTH FOR 93 YARDS, AND EAST TO WEST FOR 208 YARDS.



5. RELICS OF THE IBIS PARK EXCAVATED FROM THE SAND AT HERMOPOLIS: MOUNDS OF NILE LOAM, CIRCULAR OR RECTANGULAR, WITH TRACES OF ROOTS OF THE SACRED "DAUM" TREE, AND BRANCHES OF UNKNOWN PLANTS.



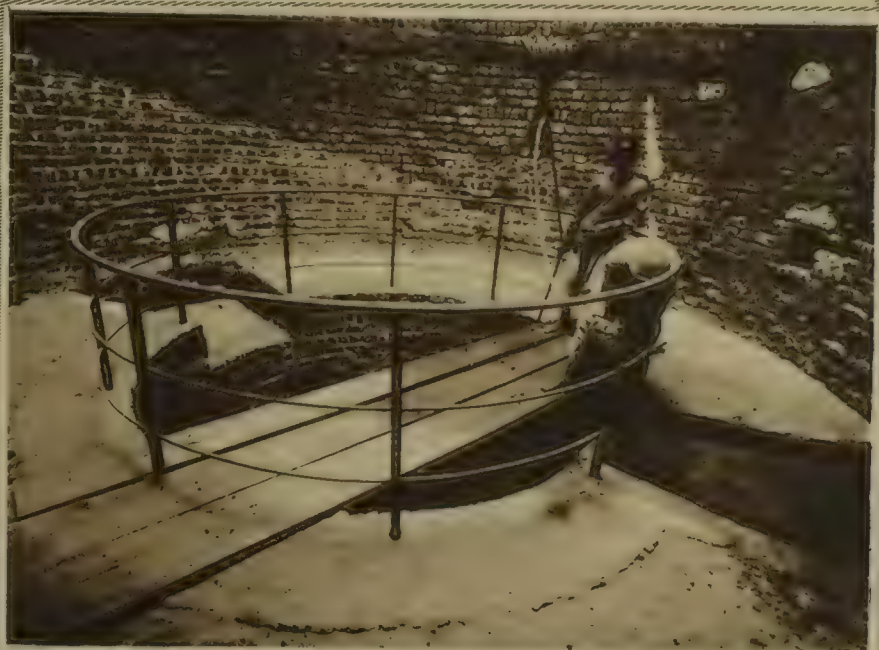
6. EXCAVATORS CLEARING THE REMAINS OF A CHAPEL AND A PAVED WAY LEADING TO A LARGE TRIANGULAR ALTAR: STRUCTURES FOUND AT EACH OF THE ENTRANCES TO A GREAT SERIES OF SUBTERRANEAN GALLERIES AT THE IBIS PARK.



7. WITH ROWS OF NICHES CUT IN THE WALL TO HOLD SARCOPHAGI OF SACRED BIRDS AND ANIMALS, AND A PILE OF POTS CONTAINING MUMMIFIED IBIS REMAINS: A "STREET" IN THE INNERMOST SUBTERRANEAN GALLERY.



8. THE HUGE WELL, SUPERPOSED ON ANOTHER (SEEN AT THE BASE) SMALLER BUT DEEPER, WHICH SUPPLIED THE SACRED AREA WITH WATER: A VIEW SHOWING OPENINGS TO STAIRCASES AND A DOOR TO THE PLATFORM OF THE SECOND WELL.



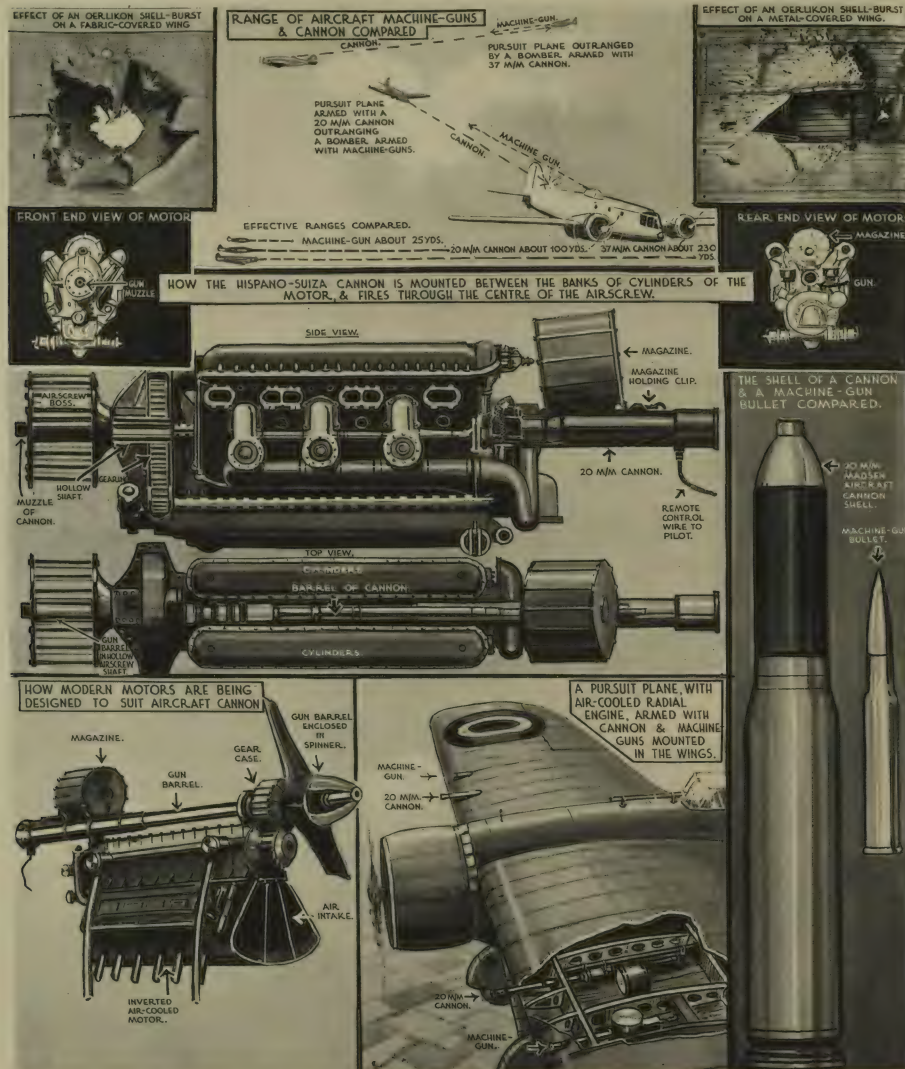
9. DRAWING WATER FROM THE LOWER WELL BY A GOAT-SKIN ATTACHED TO A PULLEY—THE WATER BEING THEN Poured INTO A BASIN, TO PASS INTO A RESERVOIR: AN ANCIENT SYSTEM OPERATED RECENTLY BEFORE KING FAROUK.

The remarkably interesting discoveries described by Professor Sami Gabra on the opposite page, and further illustrated by the above photographs, represent the latest results of some seven years' work carried out under his direction at Hermopolis, on behalf of the Egyptian University. Previous illustrated contributions by him concerning the excavations on this important site appeared in our issues of March 4, 1933, April 21, 1934, and June 8, 1935. On the last-mentioned date he dealt with the growth of Greek influence in Egypt, especially during the Ptolemaic period, and pointed out that it was only in matters of religious worship that Egypt retained its own traditions during the Græco-Roman epoch. In conclusion, as noted at the beginning of his present article, Professor Gabra mentioned the first discovery of the

colonnade (shown above in Fig. 4) and put forward a theory regarding it which his subsequent researches, as described and illustrated in this number, have fully substantiated. Thus (writing in 1935) he said: "The order in which these stones are placed suggests the existence of a *dromos* (a type of sacred way) similar to the one discovered by Mariette round the Serapeum at Memphis. We can thus suspect the presence of a subterranean gallery consecrated to the ibis, the bird symbolic of the god Thoth, who was venerated at all times by the Egyptians and was the particular patron of Hermopolis. This problem, which is of considerable interest to archaeologists and historians, may perhaps be solved during our next campaign of excavations." A striking example of archaeological prophecy!

ARTILLERY MOUNTED IN AIRCRAFT: QUICK-FIRING GUNS

DRAWN BY OUR SPECIAL



"BIG GUNS" FOR MILITARY AIRCRAFT: HOW THE NEW CANNON OUTRANGE THE MACHINE-GUN.

At various times, during and after the Great War, attempts have been made to develop military aircraft with a weapon larger than the machine-gun, but the problem has staggered the serious designers in the great aerial powers only comparatively recently. To-day the "canon," or shell-firing aerial gun is being widely adopted on the Continent; and some very efficient weapons have been produced, particularly by the Oerlikon Company in Switzerland, the Hispano-Suiza Company, and the Madsen Company of Denmark—to name three firms. The type of "canon" most commonly in use is about 20-30 mm. (0.7874 in.), and such cannon are accurate and effective up to 250-300 ft. range. The shells are provided with supersensitive fuses and

explode upon contact with the fabric of a 'plane. They also include a self-determining device, which may be loaded to burst the shells at a predetermined range, so as to prevent them falling among troops on the ground. Now, although the hit by one of these shells, or by a shell if it strikes in a vulnerable part, can be seriously crippled by the small bursting charge of the 20 mm., 23 mm., and 25 mm. types—and this hitting force is enormously increased in the new American 37 mm. gun—whereas it was proved during the war that aircraft could be penetrated by hundreds of machine-gun bullets and still fly safely home. Various means have been worked out for carrying the "canon" in the wings, in the nose, and under the floor of the fuselage.

WITH HIGH-EXPLOSIVE SHELL—NEW AIR-WARFARE WEAPONS.

ARTIST G. H. DAVIS



SOME FIXED TYPES, AND QUICK-FIRING GUNS MOUNTED IN TURRETS IN FIGHTERS AND BOMBERS.

all the guns being fixed. They are then brought on to the target by training the whole aeroplane on it. Other mountings protected rotating turrets have now been devised, as shown in our illustrations. In 1917 the pursuit 'plane, or single-seater fighters, exceeded the speed of the bomber by approximately 50 per cent, but to-day the latest types of bombers will do over 250 miles an hour, and the single-seater fighters only little over 300 miles an hour; so that the margin of speed has been materially reduced. In addition to this, the bomber is better armed than it was twenty years ago, and now there is practically no 'blind spot.' Therefore, to make their fighters more effective, European nations have been providing them with a 'canon' which,

in addition to a destructive power greater than that of the machine-gun, has a greater effective range. However, the small single-stroke is usually restricted to a small-bore cannon, and, consequently, there has come into being a new type of fighter, of which the Fokker G.I is an example. This aircraft has a speed of over 250 miles an hour, and mounts two cannon and two machine-guns forward, and a movable gun in a plexiglass turret aft. She can carry 200 23-mm. shells for her cannon, and 1700 rounds for her machine-guns, and has been well named "Le Faucheur" ("The Mower"). The bomber is now taking to cannon to defend itself; and these larger aircraft can mount the 37-mm. weapon, which outranges the smaller cannon.

A PAPUAN GULF "CARNIVAL": GROTESQUE EHARO ; 20-FOOT-HIGH SEVESE.

PHOTOGRAPHS BY F. E. WILLIAMS, GOVERNMENT ANTHROPOLOGIST, TERRITORY OF PAPUA.



PUTTING THE FINAL TOUCHES TO AN EHARO MASK USED IN THE SEVESE CEREMONIES ON THE PAPUAN GULF COAST; A WORK OF ART REPRESENTING A HORNBILL; WITH STRINGS OF VALUABLE DOG'S TEETH ROUND THE HEAD-PIECE



HUGE SEVESE MASKS: (L. TO R.) PURARI RIVER CLAN, ORNAMENTED WITH RIVER PLANTS; KAURI ("EAST") CLAN, WITH OBLONGS REPRESENTING SUNRISE STRATUS CLOUDS; KAIA CLAN, WITH LIZARDS; MIRI ("BEACH") CLAN, WITH CRESCENTS REPRESENTING RIPPLE MARKS ON THE SAND.



THE HUGE SIZE OF THE SEVESE MASKS: AN EXAMPLE PHOTOGRAPHED WITH A MAN BESIDE IT; SHOWING THE PATTERNS, WHICH ARE STITCHED ON WITH SPLIT RATTAN CANE BEFORE BEING PAINTED.



AN EHARO MASK DESIGNATED BIRARI, MEANING ANCESTOR OR GRANDFATHER; A TRIUMPH OF GROTESQUE IMAGINATION, DESIGNED WITHOUT REFERENCE TO ANY SPECIFIC CREATURE; FOR THE SEVESE "CARNIVAL" FESTIVITIES.

On this and succeeding pages we reproduce illustrations of the dancing masks of the Elema people of the Papuan Gulf. The photographs were sent to us by Mr. F. E. Williams, Government Anthropologist in the Territory of Papua, together with the drawings which are reproduced in colour in this issue. The

Sevese ceremonies, in which the masks illustrated here are used, are a sort of carnival, or pageant, whose festivities may extend over a number of years. Primarily, the masks represent monsters which have come up from the sea to visit the *cravo*, or men's house.

A PAPUAN "CARNIVAL": A SEVESE DANCING SURROUNDED BY "PARROTS."

PHOTOGRAPH BY F. E. WILLIAMS



A HUGE "CARNIVAL" MASK WELCOMED BY THE WOMEN OF A PAPUAN GULF TRIBE: A NABO SEVESE BELONGING TO THE NABO MOUNTAINS CLAN, WITH ITS ESCORT OF WOMEN, SPOKEN OF AS PARROTS.

Sometimes *Sevese* seem to be regarded as ghosts of the dead, rather than sea monsters; but such considerations do not bother those who take part in and enjoy the ceremonies. The *Sevese* are sociable creatures. The women throng round them and dance jubilantly to the sound of their drums. They shed real

tears when the time comes for their departure. In the case of the one illustrated here, the escort of women are spoken of as "little birds," meaning parrots, which are among the totems of the Nabo clan. The triangular white mark on the upper centre, represents the tail of the hornbill, another Nabo clan totem.

PAPUAN "CARNIVAL" MASKS: SHARK; COASTING CUTTER; OLD MAN AND BOY.



EHARO MASKS IN THE PAPUAN GULF SEVESE CEREMONY: DANCE HEADS REPRESENTING SHARKS, PAINTED A REALISTIC LIGHT GREY, AND HAVING MOUTHS FURNISHED WITH TEETH OF SHARPENED PALM WOOD.



A TOPICAL EHARO: A MASK REPRESENTING ONE OF THE EUROPEAN CUTTERS PLYING ON THE COAST: THE SAILS SOMEWHAT BEDRAGGLED AFTER PASSING THROUGH THE DANCE.



AN EHARO COUPLE REPRESENTING A YOUTH UNDERGOING RITUAL SECLUSION (RIGHT) AND THE OLD MAN WHO LOOKS AFTER HIM: THE YOUTH HAVING A MUSHROOM-SHAPED MOP OF HAIR; THE OTHER HOLDING A COMB.



ANOTHER EHARO MASK REPRESENTING A TYPE OF SHARK PAINTED DARK GREY; WORN BY A DANCER, WHO, LIKE ALL EHARO AND SEVESE FIGURES, CARRIES A DRUM TO BEAT IN THIS PAPUAN GULF "CARNIVAL."

Among the preliminary episodes of the *Sevese* ceremony on the Papuan Gulf, is the appearance of the *Ehara*. The *Ehara* are not sacred masks like the true *Sevese*. They are not secret, and there is no rite of initiation connected with them. When they are finished with, they are not ceremonially burnt. The word

simply means "dance-head"; so that the *Ehara* are no more than headpieces used in the dance. They commonly take the form of the totemic creatures of the Elema clans—fishes, birds, and animals—and also of characters in native mythology. Sometimes they are mere figures of fun.

A *Kovave* Bogey and *Sevese* Roysterers: Papuan Gulf Masks.

DRAWINGS BY F. E. WILLIAMS, GOVERNMENT ANTHROPOLOGIST, TERRITORY OF PAPUA.



A *KOVAVE* OF THE ELEMA PEOPLE OF THE PAPUAN GULF: A MASKED FIGURE OF A SPIRIT WHICH CHASES AND CHASTISES ONLOOKERS.



AN *EHARO* MASK USED IN *SEVESE* "CARNIVAL" CEREMONIES ON THE PAPUAN GULF: A SEA MONSTER WHO, IN CONTRAST TO THE *KOVAVE*, IS A SOCIABLE CREATURE AND BRINGS JUBILATION TO THE TRIBE.



ANOTHER *EHARO* MASK FROM THE PAPUAN GULF: THE LIKENESS OF A *BIRARI* (GRANDFATHER, OR ANCESTOR), WHICH FIGURES IN THE *SEVESE* "CARNIVAL" CELEBRATIONS.



A *SEVESE* MASK OF A STYLISED "DAWN": OBLONGS REPRESENTING THE COLOURED STRATUS CLOUDS OF SUNRISE—USED BY THE "EASTERN" PEOPLE.

The Elema people of the Papuan Gulf still keep up two main kinds of ceremony—one being called *Kovave*, and the other *Sevese*. A *Kovave* figure is seen in the upper left-hand painting on this page. The ceremony was described at length by Mr. F. E. Williams, Government Anthropologist in

Papua, in our issue of August 25, 1934, when we published a number of illustrations. Mr. Williams executed the drawings reproduced here. The *Kovave*, supposed to be the spirits of the bush and the heroes of the village, pursue—and sometimes chastise—the women and children.

MASKS FOR A PAPUAN GULF "CARNIVAL": WORKS OF ART GREETED WITH DANCING AND JUBILATION.



A DANCE MASK (EHARO) FROM THE PAPUAN GULF; DESIGNED FOR THE CARNIVAL-LIKE SEVESE CEREMONY: A SEA-MONSTER.



A MASK REPRESENTING A BOY UNDERGOING RITUAL SECLUSION; THE MUSH-ROOM SHAPED HEAD-PIECE BEING COVERED WITH BLACK FIBRE IN IMITATION OF THE MOP OF HAIR THE LAD GROWS AT THIS PERIOD.



ANOTHER LOFTY EHARO MASK, REPRESENTING A SEA-MONSTER, USED IN THE SEVESE CEREMONY ON THE PAPUAN GULF.

Besides the *Kovave* ceremony, which is illustrated by a mask and dress on the previous page, the Elema people of the Papuan Gulf have another ceremony called *Sevese*, also illustrated there, as it is here. The *Sevese* are entirely different from the *Kovave*. The latter are regarded as fearsome creatures and are avoided



A FISH IN AN EHARO MASK: A FEATURE OF THE SEVESE CEREMONY IN WHICH FIGURES OF DEPARTED ANCESTORS AND TOTEMIC ANIMALS APPEAR.

by the uninitiated on account of the rods which they are prepared to use—more or less good-humouredly—on all who venture near them. The *Sevese* are sociable beings. Their appearance is the occasion of a sort of carnival. The women throng around them and dance jubilantly to the sound of their drums.

THE CAMERA AS RECORDER: PICTORIAL NEWS AT HOME AND ABROAD.



FIELD-MARSHAL VON BLOMBERG WITH SIGNOR MUSSOLINI: INSPECTING A CAVALRY SCHOOL ON HIS OFFICIAL VISIT. Field-Marshal von Blomberg, the German War Minister, recently concluded a six-day official visit to the Italian fighting forces, during which he saw a display of horsemanship in his honour at the Tor di Quinto, the famous cavalry school, and a naval review at which seventy submarines were present.



AT THE GIRL GUIDES' CORONATION RALLY AT WEMBLEY: THE PRINCESS ROYAL WITH A COUNTY COMMISSIONER.

On June 5 a Girl Guides' Coronation Rally was held at Wembley Stadium. Eighty thousand Guides were present. Lord and Lady Baden-Powell were in the Royal Box with the Princess Royal, who received a message of greeting sent by picked signallers. A pageant and camp-fire singing were included in the display.



A WEDDING-DAY PORTRAIT: H.R.H. THE DUKE OF WINDSOR AND HIS BRIDE AT THE CHÂTEAU DE CANDÉ.

H.R.H. the Duke of Windsor was married to Mrs. Wallis Warfield at the Château de Candé, Monts, in Touraine, on June 3. Dr. Mercier, Mayor of Monts, pronounced the words of the French civil ceremony, which was followed by the marriage ceremony of the Church of England. The Duke and Duchess left the château by car in the evening.



The new Golden Gate Bridge, which spans the entrance to San Francisco Bay and is the world's largest suspension bridge, was completed on April 27. It is 8940 ft. long and the roadway, which has six traffic lanes, is 220 ft. above the water. The total cost of construction is some £7,000,000, and it has taken just over four years to build. No lives were lost until this year, when ten men were killed in a fall from scaffolding and the safety-net gave way. On May 28 the bridge was opened to motorists, but, previously, 202,000 pedestrians had crossed over as part of the inauguration ceremonies. When the endless stream of cars started to cross, using the six lanes for traffic, they were confronted by four "barriers" which were broken by officials who led the procession from the Marin peninsula to San Francisco.



THE FIRST CARS TO ARRIVE IN SAN FRANCISCO FROM THE MARIN PENINSULA ACROSS THE NEW GOLDEN GATE BRIDGE: AN ENDLESS STREAM WHICH FILLED THE SIX TRAFFIC-LANES AND COMPLETED THE OPENING CEREMONIES.

SOME OF THE 202,000 PEDESTRIANS WHO CROSSED THE NEW GOLDEN GATE BRIDGE BEFORE IT WAS OPENED TO MOTORISTS: A VIEW FROM THE AIR.



AFTER THE GERMAN NAVAL BOMBARDMENT OF ALMERIA, WHERE NINETEEN PEOPLE WERE KILLED, ABOUT FIFTY BUILDINGS DESTROYED, AND MORE THAN A HUNDRED DAMAGED: A TYPICAL SCENE OF WRECKAGE—THE INTERIOR OF A BEDROOM.

We reproduce here some of the first photographs to arrive showing havoc caused at Almeria by the German naval bombardment, carried out on May 31 (as noted in our last issue) in retaliation for the bombing of the "Deutschland." A Valencia report gave the casualties at Almeria as 19 killed, including 5 women and a child, and 55 wounded. It was also stated that 49 buildings were completely destroyed, while over 100 others were damaged. The Red Cross building and the railway station were partly wrecked. The British Consulate escaped injury. Later news mentioned that one shell damaged the Cathedral, while other buildings hit were the Church of San Sebastian, the principal hospital, the Mexican Consulate, and the School of Fine Arts.



ONE OF THE NUMEROUS BUILDINGS AT ALMERIA HIT BY SHELLS DURING THE GERMAN BOMBARDMENT: THE DAMAGED OFFICES OF THE SPANISH BANK.

NON-INTERVENTION: IMPORTS INTO SPAIN PERMITTED AND BANNED.



THE INTERNATIONAL CONTROL AT WORK ON THE FRANCO-SPANISH FRONTIER: DETECTIVES AND POLICE ON THE PLATFORM OF CERBÈRE AWAITING THE ARRIVAL OF A TRAIN FROM THE SPANISH SIDE.



AN IMPORT FORBIDDEN TO ENTER SPAIN BY THE INTERNATIONAL CONTROL-AGENTS: A TRAIN-LOAD OF LORRIES TURNED BACK WHEN SUSPECTED OF BEING DESTINED FOR MILITARY USES.



AN IMPORT PERMITTED BY THE CONTROL: BREAD BAKED IN FRANCE ENTERING CATALONIA, TO MEET A LOCAL SHORTAGE.



THE WATCH ON THE FRANCO-SPANISH FRONTIER: CUSTOMS AGENTS INSPECTING THE PARCELS OF SPANIARDS ENTERING THEIR COUNTRY BY THE RAILWAY TUNNEL.



PERMITTED TO ENTER SPAIN: LOAVES OF BREAD BAKED IN FRANCE FOR SALE IN CATALONIA BEING LOADED UNDER CUSTOMS SUPERVISION.



A NON-MILITARY TRAFFIC WITH WHICH THE INTERNATIONAL CONTROL DOES NOT INTERFERE: UNLOADING THE BREAD, WHICH IS BAKED IN PERPIGNAN, FROM THE MORNING TRAIN AT CERBÈRE.



ANOTHER ASPECT OF THE BREAD-TRAFFIC BETWEEN FRANCE AND CATALONIA: SPANIARDS, WHO HAVE BOUGHT BREAD IN CERBÈRE WITH THE PROCEEDS OF THE SALE OF VEGETABLES, TRAMPING BACK THROUGH THE PORT-BOU—CERBÈRE TUNNEL.

The Non-Intervention Committee's scheme for the supervision of the land and sea frontiers of Spain came into force in March. The Franco-Spanish border, with which we are concerned on this page, is under the supervision of 126 control-officers, under the leadership of the Danish officer, Colonel Lunn. Cerbère is one of the only four railway links between France and Spain. Here trucks and wagons are unloaded and the freight examined by the control-officers. On June 7 a truck containing 13 tons of material for high explosive was stopped here. It was dinitrotoluene, from which T.N.T. may easily be prepared. It was contained in

bottles labelled "oil." As another example of control activities, we may cite the train-load of 76 lorries, illustrated here, which were refused entry into Spain. It is stated that they were nominally destined for medical services, but it appears that the way in which their floors were strengthened gave cause to suspect other uses. One of the most curious features of the "international" traffic at Cerbère is the regular appearance of Catalans who cross the border with vegetables to sell in France. With the proceeds of this they buy bread in large quantities, and take it back to sell at a modest profit in their home districts, where there is a shortage.

FRANCO TROOPS RECENTLY IN ACTION AGAINST THE BASQUES: CARLISTS.

FROM THE DRAWING BY CARLOS S. DE TEJADA



VOLUNTEERS WHO HAVE SERVED GENERAL FRANCO WELL IN MANY BITTER ACTIONS, NOTABLY IN THE RECENT FIGHTING ROUND BILBAO: A GROUP OF CARLIST REQUETES; ONE WEARING THE SACRED HEART AS A PROTECTIVE EMBLEM.

Among the Spanish groups supporting General Franco, the Carlists occupy an important place. In the words of a "Times" special correspondent: "The *Requetes* supply General Franco with his most solid element of civil backing. They enjoy the advantages of organic growth and their ideals and organisation have been tested through decades of strife. The military support they offered Franco in the early days of the movement proved of great value. But they suffer from lack of numbers, the more so for losses on the battlefield." A recent instance of their prowess was the part they played in the recapture of

the Lemona ridge from the Basques on June 6. The *Requetes* are drawn from the Carlist Traditionalists, who are strongest in Navarre. They can, in strictness, no longer be Carlists, since the Carlist claimant to the Throne is dead. With regard to the types in this drawing, the artist, Carlos de Tejada, notes: "A Grenadier, wearing a sheepskin coat, belonging to the volunteer force known as the Carlist *Requetes*. He displays on the breast of his coat the emblem of the Sacred Heart with the following legend: 'Stay, bullet, the Heart of Jesus shields me!'"

TROOPING THE COLOUR IN CORONATION YEAR: THE KING WITH HIS GUARDS ON HIS OFFICIAL BIRTHDAY.



THE MARCH-PAST OF THE GUARDS BEFORE THE KING, WHO IS SEEN MOUNTED (IN THE LEFT CENTRE) AND TAKING THE SALUTE: THE CEREMONY OF TROOPING THE COLOUR—A GENERAL VIEW OF THE HORSE GUARDS PARADE DURING THE MOST MAGNIFICENT OF MILITARY PAGEANTS.

The time-honoured ceremony of Trooping the Colour in celebration of the King's birthday (actually, December 14) took place on the Horse Guards Parade on June 9. The Colour trooped was that of the 1st Battalion, Coldstream Guards. His Majesty rode from Buckingham Palace along the Mall attended by a Royal Procession and with a Sovereign's Escort of the Life Guards. On arrival at the Parade he was received with a Royal Salute. Behind him in the procession rode the Duke of Gloucester, Colonel of the Scots Guards, and the Duke of Kent, followed by Prince Arthur of

Connaught, Captain the Earl of Harewood, and Major-General the Earl of Athlone. Then came the Honorary Indian Aides-de-Camp—Major-General H.H. the Maharaja of Ravi and Lieut. Colonel H.H. the Maharaja Jam Sahib of Nawanganar. The Queen and Queen Mary, accompanied by Princess Elizabeth and Princess Margaret, drove down the Mall and crossed the parade ground at the Guards Division Memorial, on their way to the balcony from which they watched the ceremony. After the King had inspected the troops, he returned to the saluting-point. The escort for

the Colour moved out and halted opposite the Colour, which was taken over by the Ensign, while the band played the National Anthem. The Colour was then trooped down the line of the Guards. The troops marched past the King in slow and quick time, and then formed up again in line. On the conclusion of the Parade the Household Cavalry moved off, followed by the massed bands of the Brigade of Guards, the King's Guard, and the remaining Guards in order. His Majesty, at the head of the King's Guard, then rode back along the Mall to Buckingham Palace. This year

a notable change occurred in the ceremonial. The Household Cavalry were played past, not by their own mounted band as heretofore, but by the massed bands of the Guards. Formerly the Household Cavalry have always supplied two troops for the Parade with their band. This time, instead, they provided the Sovereign's Escort for the King from the Palace to the Parade, with their band playing them up the Mall. The band, however, did not go on to the parade ground, and after the King's inspection the Escort rode past to the music of the Foot Guards.

IN THE NEWS: SOME NOTABLE EVENTS AND PERSONALITIES OF THE WEEK.



INAUGURATING THE PASSENGER SERVICE BY AIR BETWEEN NEW YORK AND BERMUDA: THE IMPERIAL AIRWAYS "CAVALIER" (ABOVE) AND A PAN-AMERICAN AIRWAYS CLIPPER (RIGHT).

On June 12, the first passenger flight from New York to Bermuda will be made by groups of American Government officials in the above flying-boats. The commercial service begins on June 16.



GUTTED BY A DISASTROUS FIRE WHICH DESTROYED MANY VALUABLE PICTURES AND BOOKS: A VIEW OF BEAUFORT CASTLE AFTER THE OUTBREAK.

On June 1, a fire broke out at Beaufort Castle, Lord Lovat's ancestral home in Inverness-shire, and almost destroyed the building before it was got under control. Valuable pictures, books, and furniture were lost in the outbreak.



LAYING THE FOUNDATION-STONE OF THE NIZAMIAH MOSQUE AT WEST KENSINGTON: THE PRINCE OF BERAR PERFORMING THE CEREMONY.

On June 4, the Prince of Berar laid the foundation-stone of the Mosque which is to be built at Mornington Avenue, West Kensington, to provide a centre of worship for Moslems living in the British Isles. The Nizam of Hyderabad and Berar gave a donation of £60,000 for this purpose.



"HAMLET" ACTED AT ELSINORE: A SCENE FROM THE PERFORMANCE GIVEN BY THE OLD VIC. PLAYERS.

The Old Vic. company visited Denmark to give performances of "Hamlet" in the actual castle at Kronborg, Elsinore, which was Shakespeare's setting for the tragedy. Laurence Olivier played Hamlet; Vivien Leigh, Ophelia. The first performance, attended by many distinguished people, was given indoors, owing to rain.



A NEW FEATURE OF EPSOM: THE BIG CLOCK ERECTED BY "THE TIMES" AT THE CROSS-ROADS BETWEEN THE PADDOCK AND THE GRAND-STAND; AND ADMIRER BY MANY RACE-GOERS AT THE DERBY.



CROYDON AERODROME'S NEW EQUIPMENT FOR FIGHTING AEROPLANE AND PETROL FIRES: THE NOVEL ENGINE; WITH ONE OF ITS CREW IN AN ASBESTOS SUIT, CARRYING A HOOK FOR USE IN AEROPLANE RESCUE-WORK.



MR. CLIFFORD C. GREGG.
Appointed Director of the Field Museum of Natural History, Chicago; following the death of Mr. S. C. Simms. He is forty-two. Assistant Director under Mr. Simms and Mr. Davies. Served with U.S. Infantry during the war.



MISS URSULA NEWELL.
The youngest magistrate in England and an international ladies golfer. Died June 4, aged twenty-five. Called to the Bar at twenty-one. Became a J.P. at twenty-three, sitting on the Matlock, Derby, Bench.



LORD WYFOLD.
A well-known figure in sporting and Conservative circles. Died June 3; aged eighty-five. M.P., Accrington 1886-1892; South Oxfordshire, 1894-1906. 1917-18; Croydon, 1909-10. For twelve years, Master of Harriers in Oxford and Berkshire.



MISS JEAN HARLOW.
The film actress famous as the "original platinum blonde." Died June 7; aged twenty-six. Her films included "Platinum Blonde," "Hell's Angels," "Suzy," "Dinner at Eight," and "Libelled Lady."



LORD KYLSANT.
For many years an outstanding figure in the British shipping industry. Died June 5; aged seventy-four. Chairman, Royal Mail Steam Packet Company, 1902. Sentenced to imprisonment, for publishing a false prospectus, 1931.

A "WILD WELL" IN TEXAS: A £50,000 "VOLCANO" SPOUTING BLAZING OIL.



WHAT HAPPENS WHEN A TEXAS OIL WELL CATCHES FIRE: A COLUMN OF BLAZING OIL, HURLING UP STONES, PHOTOGRAPHED FROM BEHIND AN ASBESTOS SHIELD.



A WELL WITH A DAILY PRESSURE OF 40,000,000 FEET OF GAS, WHICH "BLEW IN" AND CAUGHT FIRE: A COLUMN OF FLAME TOWERING 300 FT. ABOVE THE GROUND.



THE CRATER BLOWN OUT BY THE BURNING WELL: AN INFERNO, 400 FT. ACROSS AND 300 FT. DEEP, WHICH HAS CUT ACROSS A ROAD.



THE CRATER QUIESCENT: A PHOTOGRAPH TAKEN AFTER THE BLAZE HAD LASTED TWO MONTHS AND BEEN SUBDUED BY DRILLING INTO THE WELL FROM THE SIDE.

Oil-well fires are not uncommon in Texas, which with an annual production of some 427,000,000 barrels, contributes nearly a quarter of the total world output. The outbreak illustrated here occurred when the drill had reached 7000 ft. At this point a neighbouring water well began to spout gas and black oil. A few seconds later the oil well itself "blew in" with gas at a pressure of 40,000,000 feet daily, demolishing the derrick. Two days later fire broke out, probably caused by the friction of a rock forced up by the gas through the steel casing of the well. The crater formed, 400 ft. across and 300 ft. deep, was far too large to permit capping

the well. Engineers, with great skill, drilled a hole diagonally towards the "wild well," from a point 800 feet away. They used delicate instruments to help them determine the direction of the hole as it went down in a slanting curve towards the bottom of the burning well. Two months of drilling found them so accurate that, after four minutes of pumping water, circulation was established between the two wells at 7000 ft.! The "wild well" was choked off after 18 hours of high-pressure pumping; and the relief well, which tapped it, was then used for extracting the oil. It is calculated that this blaze cost a quarter of a million dollars—about £50,000.

CONTEMPORARY WITH THE ART OF PRAXITELES—NOW IN TOLEDO, OHIO.

REPRODUCED BY COURTESY OF THE TOLEDO MUSEUM OF ART, OHIO.



PRACTICALLY UNIQUE IN STYLE, QUALITY, AND PERIOD: A GREEK LIFE-SIZE GIRL'S HEAD OF THE 4TH CENTURY B.C.

One of the few extant original Greek heads of the fourth century B.C., the work of a contemporary and close follower of the great Praxiteles, was acquired by the Toledo Museum of Art recently, the gift of the Museum's founder, Edward Drummond Libbey. It was purchased from the late Henry Goldman, in whose collection it had been for over twenty years. Approximately life-size, it comes from the statue of a young girl. We reproduce it above, both in profile and full face. Unlike many other heads, it was not broken off at the neck, but retains a goodly portion of the shoulders, which add the great beauty of their lovely line to the delicate modelling of the face. It is in a remarkably good state of preservation, considering that it is about twenty-four hundred years old. The only damage consists of an abrasion on the right cheek, a section missing from the top of the head, and the loss of a very small portion of the tip of the nose. Enough of the drapery remains to indicate

that the garments were supported by the right shoulder and hung across the breast and back and under the left arm. The hair is parted down the middle and bound by a fillet, and is carried back in heavy strands of such broad handling that it makes the technique of Bourdelle and Rodin seem old-fashioned. Centuries of oxidization of the slight traces of iron in the Parian marble have lent to the head a mellow glow which adds greatly to the richness of its present effect. The head was exhibited twice in the Metropolitan Museum—once in 1917, and again in 1920 at its Fiftieth Anniversary Exhibition. The Bartlett head in the Boston Museum is the only other authentic life-size Greek female head of the fourth century which is comparable in style, quality, and period to the Goldman head now in the Toledo Museum. The analogies between them are such as to indicate that both emanate from the same period and the same artistic influence—that of Praxiteles.



A "PEARL OF GREAT PRICE" FOR BOOK COLLECTORS, FROM THE CLUMBER LIBRARY: A 15TH-CENTURY MS., "THE HOURS OF ISABEL OF BRITTANY"—ONE OF ITS SUPERB MINIATURES, "THE SALUTATION."

The first portion of the magnificent library of the late seventh Duke of Newcastle, from Clumber, Worksop, is to be sold at Sotheby's, on June 21, by order of the Earl of Lincoln. The catalogue gives pride of place to "The Hours of Isabel of Brittany," otherwise known as "The Lamoignon Hours," from which we reproduce "The Salutation," bordered with Gospel scenes, one of thirty-two superb miniatures. "The manuscript," we read, "was executed for Isabel of Brittany, fifth daughter of John VI., Duke of Brittany, and his wife Jeanne, daughter of Charles VI., King of France." In certain miniatures appears an altar cloth "embroidered with her arms impaled by those of her husband, Guy XIV., Comte de Laval. The manuscript must thus be ascribed to the period between her marriage in October 1430 and her death in January 1442. Its date is further limited by . . . a representation of the funeral, in September 1433, of the owner's mother. . . . Alike for the beauty of the large miniatures, delicacy of detail in the roundels that surround them . . . this manuscript will bear comparison with the finest and most famous of its period. It is clearly a product of the same Paris atelier as the famous 'Bedford Hours.'"

REPRODUCED BY COURTESY OF MESSRS. SOTHEBY AND CO.



Daisy, Daisy

(To the tune of "Daisy, Daisy")

Daisy, Daisy, give me a sandwich, do!
Don't be lazy, give me my Guinness, too!
For lunch isn't lunch without it,
So hurry up about it!
It's nice to drink
And it's nice to think

That a Guinness is good for you!



THE WORLD OF SCIENCE.



RADIAL SYMMETRY IN HEADLESS ANIMALS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

IT is only on rare occasions nowadays that I can manage to get up to London to pay a visit to the Zoo—and yesterday was one of them! There were many things I wanted to see there, and especially the sea-urchins and star-fishes in that wonderful aquarium, because I am turning over in my mind just now problems presented by "radial symmetry," and they exhibit this peculiarity of structure in a very marked degree. Radial, as against bilateral, symmetry is not common in the animal kingdom. Let me take two examples from among the flowers to illustrate these two kinds of symmetry. The daisy, for example, is radially, the pea bilaterally, symmetrical.

The sea-anemones, star-fishes, and sea-urchins afford beautiful examples of radial symmetry in the animal kingdom. And here, although they have a mouth, as in the sea-anemones and their tribe, they have no head, which is found only in bilaterally symmetrical animals. When a head is present and movement of the body from one place to another takes place, the head moves forwards. But in the star-fishes and sea-urchins there is no directive locomotory focus of control. Movement may take place in any direction and, as I shall show presently, after a very remarkable fashion. But before I describe this I want to say something of the stony skeleton which encompasses them. In the star-fishes this takes the form of a netted meshwork, bearing spines on the meshes. But in the sea-urchins, in place of a meshwork we find a closely interlocking series of hexagonal plates, bearing tubercles on their outer surfaces. These support, by a cup and ball articulation, hence the term



2. "ARISTOTLE'S LANTERN," ONLY THE POINTED TIPS OF THE TEETH OF WHICH ARE VISIBLE IN THE LIVING ANIMAL: THE JAWS OF THE EDIBLE SEA-URCHIN.

double row of minute pores, and an alternating series of five much larger and wider plates, the "interambulacral," to distinguish them from the smaller "ambulacral" series. Next, note should be made, in a dried specimen, of the tips of five sharp-pointed teeth which guard the mouth. Very commonly these teeth have fallen out, leaving a large hole. When they are removed entire, they will be found to form the very remarkable and complicated structure known as "Aristotle's lantern." They seize and break up bristle-worms, barnacles, seaweeds, and even other echinoderms! So that the diet is a very mixed one.

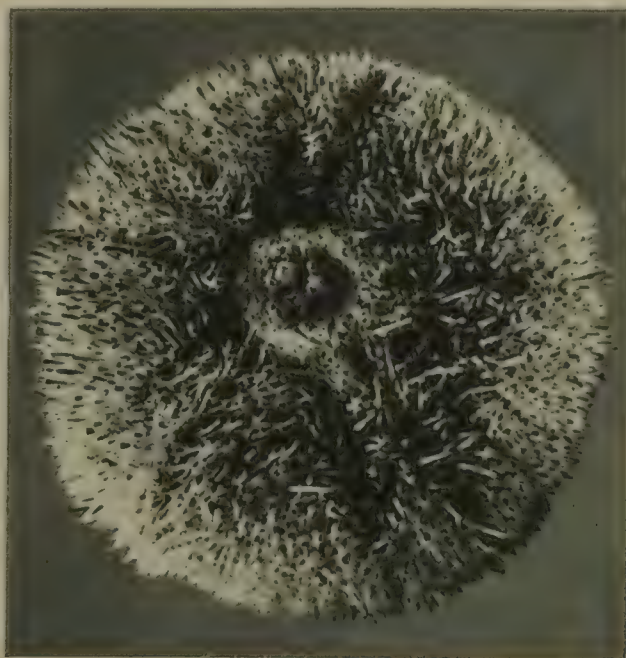
The minute "pores" to which I have just referred are surprisingly interesting, for they play an important part in the locomotion of the animal. Through these pass delicate tubes, which can be extended far beyond the tips of the spines and retracted till they disappear among them. This process of filling and emptying is brought about by distention with water, taken into the "water-vascular system" through minute holes in a large plate known as the "madreporite," or "rose-plate," which can be

seen at the apex or top of the shell, where it forms the largest of a series of five sub-conical plates grouped around a cluster of small, irregular plates guarding the exit of the gut. By what mechanism the sea-water is



1. CLIMBING OVER A ROCK-SURFACE TOWARDS THE LOWER LEFT-HAND CORNER OF THE PICTURE BY MEANS OF ITS TUBE-FEET, WHICH ARE THRUST OUT IN DOUBLE ROWS FROM FINE PORES IN THE SHELL: AN EXCELLENT ILLUSTRATION OF THE EDIBLE SEA-URCHIN (*ECHINUS ESCULENTUS*).—[Photograph by D. P. Wilson.]

drawn into this elaborate system of tubes does not seem to be known. Nor can I discover whether, on the contraction of the tube-feet and their consequent lessened capacity, the water is forced out through this madreporite, or "rose-plate," or whether it is stored for the time in the tubular ring under the roof of the shell which supplies these tube-feet. But, be that as it may, when the creature is moving about on the sea-floor it "walks" on the tips of its spines. But should it find occasion to ascend the steep face of an under-water cliff or boulder, it extends all the tube-feet which lie in the area of the shell facing the direction of the path to be followed. When I was at the Zoo the other day I saw several urchins thus climbing, and one of them, to my surprise, was ascending the glass front of the tank. I was surprised, because I should have imagined that the sucker-like ends of these tube-feet would be unable to get a grip of so smooth a surface. But it is always the unexpected which happens! Though the lighting of the tank



3. RETAINING ITS SPINES AND SHOWING THE POINTS OF THE TEETH OF "ARISTOTLE'S LANTERN" SURROUNDED BY SHRIVELLED TUBE-FEET AND SMALL SPINES: THE DRIED SHELL OF THE EDIBLE SEA-URCHIN.

was good, the climber was too high up to enable me to see these delicate and transparent climbing-feet, which serve as legs or mooring cables, as the need may be. They show, however, extremely well in the wonderful photograph of the edible sea-urchin shown in Fig. 1.

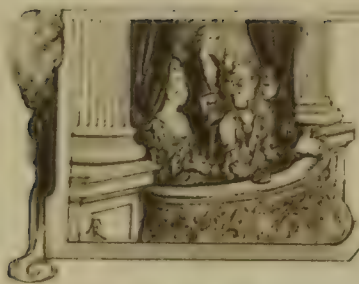
As I have already said, "walking" on the sea-floor is accomplished by the spines. And this power of movement is effected by delicate muscles attached by one end to the shell and at the other end to the base of the spine. By their means the spines can be turned in any direction, according to the directive stimuli exerted through the nervous system. In these radially-symmetrical urchins the tube-feet serve mainly for climbing. But there are other urchins which are burrowers, and they have converted these climbing-feet into grasping organs for seizing food. But that is a story which I am reserving for another time, since this changed function is associated with other structural changes which I have now no space wherein properly to describe them.

Let me now briefly mention those extraordinarily interesting structures known as the "Pedicellariæ." They are the police and the scavengers of the body, and present four different forms. All are developed on the skin between the spines. Those of the first type are long-stalked, and terminate in three beak-like jaws which can open and shut with great rapidity. Their function is to seize and destroy the larvæ of parasitic animals which, when full grown, would fix themselves on and damage this delicate outer skin. Those of the second type are specially abundant on the upper surface, and have a relatively short stalk and translucent, globular head



4. AFTER REMOVAL OF THE SPINES TO SHOW THE LARGE AND THE SMALL TUBERCLES TO WHICH THEY WERE ATTACHED BY LIGAMENTS AND MUSCLES TO ENABLE THEM TO SERVE AS FEET: THE SHELL OF THE EDIBLE SEA-URCHIN.

These are the "gemmiform" pedicellariæ. Their jaws have poison-glands which play an important part in repelling enemies such as star-fish, into whose tube-feet they inject their poison. But if the attacker is big enough he tears away the arms whose tube-feet have been seized, and in so doing tears away these "gemmiform" heads. He then returns to the attack, repeating it till all the protecting heads have been torn out, when he envelops the victim in his long arms and proceeds to feast on the contents of its body, tearing away the soft skin surrounding the projecting teeth of "Aristotle's lantern" and, thrusting his stomach out of his mouth into the great body-cavity of his now helpless victim, digests its contents! Finally, there are the "snake-headed" pedicellariæ, which seize small crustacea until they can be reached by the nearest tube-feet and conveyed to the mouth. These tube-feet serve also as breathing organs to supplement special gills placed at intervals around the edge of the soft skin surrounding the projecting teeth



The World of the Kinema.

By MICHAEL ORME.



PORTENTS AND CHANGES.

THOSE members of the public who follow the fortunes of the British film industry with full realisation of their national and commercial importance, must have gathered from perusal of the daily papers during the last few weeks, much information of a momentous nature concerning happenings that will influence the future of our films and are likely to change their complexion into the bargain. Leaving aside for the moment the vital question of State control of the industry—since that is dependent on a still possible internal reorganisation before the new Cinematograph Bill is drawn up—we come to a *fait accompli*, the sensational deal in America whereby Mr. Alexander Korda and Mr. Samuel Goldwyn become joint controllers of United Artists' Corporation, that must surely fire the imagination of the most casual observer of current events. For it is easy to perceive the vast possibilities latent in this purchase at a formidable price of the interests held by Miss Mary Pickford, Mr. Douglas Fairbanks, and Mr. Charles Chaplin in one of the world's largest distributing organisations. It needs no great effort to envisage the consequences of Mr. Korda's courage at a time when our industry stands in great need of the will to succeed. A key to the American markets and a closer co-operation between America and England are clearly indicated in a transaction which is, furthermore, likely to speed up the imminent change-over to colour films. Herein even those filmgoers who are content to let the domestic policy of the trade look after itself cannot fail to find matter for speculation and discussion. Mr. Samuel Goldwyn recently nailed the flag of colour firmly to his mast in his announcement that all United Artists pictures would shortly abandon their sober uniform of black and white, and it is significant that Mr. Korda's first Technicolor picture, an Indian story at present called "The Drum," goes into production immediately at Denham, directed by Mr. Zoltan Korda, and starring little Sabu, who won his youthful spurs in "Elephant Boy."

So much "colour in the air" persuaded me to take a second look at "Wings of the Morning"—a return visit in any case amply justified by a fresh encounter with the enchanting personality of Annabella. It has seemed to me, and I have said on more than one occasion, that colour is still in its self-conscious stage, and certainly the deliberate harmonies of such pieces as "The Garden of Allah," or even that splendid little pioneer, "La Cucaracha," and the full-length "Becky Sharp," showed a careful preparation of contrasting tints that kept the eye unduly preoccupied. The strong, hard reds, greens and blues have gradually yielded to experiment, and the latest development of Technicolor has, we are told, achieved a further delicacy of tone whereby harshness is altogether avoided. It remains, then, for us, the audience, to settle down to colour and to lose our own self-consciousness. I, for one, readily admit that, seeing "Wings of the Morning" in a non-critical capacity, taking it, as it were, in my stride, I was able to attune my vision entirely to its pigments and, indeed, to revel in its presentation of Irish scenery, especially in the cool and lovely glimpse of the Lake of Killarney, silver-streaked beneath a cloudy sky, as one does in the perfect panoramas of Nature. The establishment of a Technicolor laboratory in England—yet another important event in our screen-history—must inevitably lead to the wider exploitation of rural England, and if, with the greater sensitivity of colour-photography which we are promised, which, indeed, is abundantly hinted at in "Wings of the Morning," the delicately graduated tints of Nature's palette as we know them can be transferred to the screen to oust, possibly for good, their hitherto accepted substitute, the art of the kinema will be the richer for the transformation.

"YOU ONLY LIVE ONCE."

An instinctive perception of that intangible, but immutable, line beyond which tragedy ends and melodrama begins is one of the most significant assets of dramatic genius. To essay the one in terms of the other is not only to stultify both, but to confuse the emotional reactions of

the onlooker. It is, I think, because something of this confusion arises during the progress of Herr Fritz Lang's latest picture, "You Only Live Once" (presented at the London Pavilion), that what is in many respects a powerful and impressive film a little misses fire, and leaves an impression rather of over-emphatic manipulation than of tragic inevitability. Conceived in terms of highly



"STORM IN A TEACUP," AT THE LEICESTER SQUARE THEATRE: PATSY (SCRUFFY), THE MONGREL WHO IS SENTENCED TO DEATH AND THUS STARTS THE STORM.

Scruffy is the most famous dog in British pictures. He was taken from the Battersea Dogs' Home by a London Film cameraman. He has already appeared in two films, and now, in his third, he is the unconsidered trifle that wrecks the Provost of Baikie's career.

melodramatic action, the picture has a terrible, bewildering force of attack in its abrupt piling of grim climax upon grim climax that leaves little room for subtlety and none at all for emotional perspective. With such material Herr Lang is an acknowledged master of his craft. Suspense is in every fibre of the film, a taut, racking suspense which is never allowed to slacken. Its silences have a challenging quality of their own. Sounds—the croaking of frogs, the ticking of a clock, the rending jar of metal forcibly torn apart, the strident wailing of prison sirens—are woven into its very texture with almost uncanny skill. There is always something of the magician in the work of the director who made his name with the silent German

"Metropolis" and underlined it with one of the earliest talkies, "M."

The picture gives Mr. Henry Fonda a really big chance as Eddie Taylor, the reformed convict who, dogged by his prison record, loses his job as a consequence, is "framed" for a bank robbery involving the death of six people, is condemned to the electric chair, and escapes at the eleventh hour at the expense of killing the prison chaplain who is unable to persuade him that the real murderer has been discovered and that Taylor himself is a free man. Mr. Fonda's performance reveals him for the first time as an actor capable of vivid characterisation in a portrayal that is both strong and moving. Miss Sylvia Sidney, as the young wife who shares not only his last desperate days as a fugitive, but also the death which awaits him in a police ambush, is an appealing figure, touchingly sincere in the loyalty that impels her to become thief as well as protector.

"STORM IN A TEACUP."

The adaptation of a play of foreign origin, especially of a comedy, is a far more difficult task than the average theatre- or filmgoer is wont to recognise. If the play be boldly lifted from its pristine setting and transferred to British soil, it often happens that the mentalities of its protagonists refuse to travel with their story. On the



"STORM IN A TEACUP": MRS. HEGARTY (SARA ALLGOOD) AND PATSY (SCRUFFY) IN THE WITNESS BOX DURING FRANK BURDON'S TRIAL FOR CORRUPT PRACTICES.

other hand, where it has been deemed advisable to leave the dramatic conflict in the land of its birth, the problem of dialect has more than once raised an almost insuperable obstacle. It was, then, nothing short of an inspiration on the part of Dr. James Bridie to carry the action of Herr Bruno Frank's delightful comedy "Storm in a Teacup" into Scotland and to discover in the little town of Baikie a credible milieu for the German playwright's genially satirical jest at the expense of political bombast and the power of the Press. Moreover, "pawky" Scottish humour and Miss Sara Allgood's rich Irish brogue are a capital substitute for the South German dialect that gave comfortable support to the complications of a fresh and entertaining plot. True, the issues at stake have grown in stature in Dr. Bridie's version, but without detriment to the play. The political aspirations of the Provost of Baikie soar to ambitious heights on the wings of his extremely humanitarian slogans. All the greater is his fall when his balloons are pierced by a young English reporter, the indignant champion of an old Irishwoman's beloved dog, doomed to destruction by the Provost for the non-payment of a licence and a fine. Mr. Ian Dalrymple, working on the successful stage-play and in collaboration with Mr. Victor Saville on the direction of the picture, has enlarged the scope of the comedy felicitously. The teacup storm, stirring up all Baikie, sweeps along fluently and joyously from one amusing situation to another to spend itself at last in a most diverting scene in a Scottish court of law. Remarkably well acted, with Mr. Cecil Parker as the pompous Provost, Mr. Rex Harrison as the reporter, the lovely Miss Vivien Leigh as the Provost's spirited daughter, Miss Allgood as Patsy's owner, and Scruffy, most intelligent of mongrels, the witty comedy presented at the Leicester Square Theatre has taken to the screen as happily as a duck takes to the water.



"YOU ONLY LIVE ONCE," AT THE LONDON PAVILION: EDDIE TAYLOR (HENRY FONDA), THE INNOCENT MAN CONDEMNED TO THE ELECTRIC CHAIR, IS VISITED BY JOAN GRAHAM (SYLVIA SIDNEY) AND ASKS HER TO SMUGGLE A GUN IN FOR HIM.

A MILK "CORONET" MADE BY A DROP; AND THE FORMATION OF A BUBBLE.



SUGGESTING A CORONET DECORATED WITH PEARLS RAISED ABOVE THE RIM: THE SPLASH CAUSED BY A DROP OF MILK FALLING ON A PLATE COVERED BY A THIN LAYER OF MILK—A PHOTOGRAPH TAKEN IN 1-100,000TH OF A SECOND.



THE BIRTH OF A BUBBLE: A SEQUENCE, ENLARGED FROM A HIGH-SPEED MOTION-PICTURE, SHOWING HOW A BUBBLE IS FORMED ON A LIQUID SURFACE BY THE SPLASH OF A DROP.

Our readers will recall the remarkable high-speed photographs taken by Harold E. Edgerton, Kenneth J. Germeshausen, and Herbert E. Grier, which we have published from time to time. Of those here reproduced, it is sufficient to say that they called for an exposure of about 1-100,000th of a second. In the top picture, the small drop which nearly always follows the larger drop is

seen in the air, falling towards the centre of the "coronet." In the lower sequence of photographs can be seen the drop, which fell eight feet, throwing up a thin cylinder of liquid. Surface tension then pulls the top together, enclosing some air. Finally, the excess liquid drops away, and a large bubble is left floating on the surface.



THERE are moments when, in spite of news from abroad, one almost begins to believe that the human race is becoming civilised. People generally, and not merely a narrow clique of enthusiasts, seem to be discovering that art is not just a luxury for the rich, but something of vital interest for existence. Some of my friends say I'm



1. A FINE EXAMPLE OF THIRTEENTH-CENTURY WORKMANSHIP: THE HEAD OF A PASTORAL STAFF OF COPPER-GILT ENAMELLED AND STUDDED WITH RUBIES, TURQUOISES AND EMERALDS—FROM WELLS CATHEDRAL.



2. DECORATED IN CHAMPLÉVÉ ENAMEL WITH GEOMETRICAL ORNAMENTATION AND CONVENTIONAL FOLIAGE: ONE OF A PAIR OF THIRTEENTH-CENTURY CANDLESTICKS FROM ST. THOMAS' CHURCH, BRISTOL.

wrong, that the younger generation only thinks in terms of motor-cars and aeroplanes, and that we are rapidly approaching an age in which the only music will be tinned music, and the only art comprehended by everyone will be the comic strip in a cheap newspaper. Against that one may argue that the more the world becomes mechanised, the more surely will its inhabitants be driven, willy-nilly, towards the things that make for peace of mind: Nature herself (and she is not without wisdom) may be relied upon to pull hard on the brake when the pace becomes too hot. Anyway, to-day a very fair proportion of the population and not merely the spoilt inhabitants of the capital, have an opportunity of enjoying from time to time, in their own districts, exhibitions of works of art of high quality and appear to respond in a manner which in many cases astonishes the public-spirited committees who organise these affairs.

I rather think it was Norwich which led the way, in 1924, when Mr. P. M. Turner arranged a show in honour of the local demi-god, John Crome, and Gainsborough was the recipient of a similar honour at Ipswich in 1927. (I omit the Manchester exhibition of 1857 as being pre-deluge in date.) Then came various other local celebrations in which pictures and silver and works of art generally were drawn from owners in the neighbourhood—exhibitions of fine things in existence within the radius of a big town. Such was the show at Gloucester recently, and at Birmingham and Salisbury. This summer, Leicester, Nottingham, Canterbury announce

similar shows, and also, I am informed, Worcester; and here are a few items from a first-class affair at Bristol entitled "Art Treasures of the West Country." The church plate alone is sufficient to make this a notable occasion. There are about one hundred items, and these include a chalice and paten from Nettlecombe, Somerset, which bear the London date-letter for 1439 or 1459, and the maker's mark, a diminutive fleur-de-lys—believed to be the oldest examples of hall-marked plate in England—and a chalice and cover with octagonal stem (the chalice has been regilt) which, though unmarked, is confidently dated as early as 1250-1275.

Fig. 1 shows the head of a pastoral staff from Wells Cathedral, a singularly beautiful object of Limoges workmanship of the thirteenth century, copper-gilt and enamelled and studded with rubies, turquoises and emeralds. It was found at the beginning of the nineteenth century, and probably belonged to Bishop Burnell, who died in 1292. Impossible to refrain from pointing out the parallel between the style of this thirteenth-century European dragon and that of bronze dragons of the Han Dynasty in China, a good twelve or thirteen

centuries previously: coincidence, of course, but strangely moving. Not less fine—indeed, to some eyes finer and more imposing—are the candlesticks (of which one is illustrated in Fig. 2) from St. Thomas' Church, Bristol, decorated in champlévé enamel, also thirteenth century, and also probably from Limoges. The ornamentation is mainly geometrical, with conventional foliage, and on the

Chapter of Bristol Cathedral, and were presented in 1712 by the then town-clerk, John Romsey, who had been part-owner of the Bristol privateers the *Duke* and the *Duchess*. These ships brought back from one of their voyages Alexander Selkirk, whose adventures gave Daniel Defoe the idea for "Robinson Crusoe." They bear the coats of arms of the Cathedral, of Romsey, and an engraving of the two ships, and are noble witnesses to the piety of their donor, the respectability of what we should now call piracy, and, in a way, to the substratum of fact which produced a great literary masterpiece.

The pictures, as is natural, vary between works of great distinction and those of more pedestrian virtues, remarkable rather for their subject than their æsthetic quality. It is odd that, with the death of Holbein, painting—that is, real painting, and not just imitation—should almost disappear for nearly a century in this country; one would have thought the influence of so remarkable a person would have been greater than it was. It is almost as if the whole national genius was concentrated upon two occupations, trade (with a war or two in between) and literature, and had no time for anything else. A miniaturist like Nicholas Hilliard is working on too small a scale to disprove the point, while the others—Zuccherro and his fellows—are good painters



3. "SELF PORTRAIT"—BY ALLAN RAMSAY. (1713-1784). Lent by Dr. T. Loveday. (Size: 24½ by 19½ ins.)



4. ONE OF TWO VIEWS OF NEWMARKET IN THE TIME OF GEORGE II. IN THIS EXHIBITION.—BY PIETER TILLEMANS (1684-1734).—[Lent by the Lady Lucas and Dingwall.]

Reproductions by Courtesy of the Owners and Organisers of the "Art Treasures of the West Country" Exhibition.

bases are female figures, half-beast, defending themselves against fabulous animals.

Another pair of candlesticks are exciting in a different way. They are loaned by the Dean and

of silks and jewels, but little more. The English eighteenth century is beautifully represented. Lord Lansdowne has lent a portrait of a little girl by Hogarth, Mrs. Walker-Heneage four early Reynolds, dated 1758, and several portraits by Beech. A little Gainsborough sketch is of wonderful quality: it was given to the ancestor of the present owner by the painter. Gainsborough was a friend of Francis Newton, first secretary of the Royal Academy, and was staying with him at Barton Grange, near Taunton. Gainsborough was painting, and asked a boy to mind his easel and paints for him. On his return, he found the boy using his brush and paints, and promptly made a sketch of him. Important contributions have been made by Captain E. C. Spencer-Churchill, Mr. J. G. Morrison, and by Lord Methuen, whose delightful Reynolds is reproduced on the opposite page. For once in a way, Reynolds has not sentimentalised over childhood—little Paul Cobb Methuen here really is a boy, and not an angel from heaven: would that Reynolds had always followed his own excellent example in this respect!

A FINE REYNOLDS AMONG THE "ART TREASURES OF THE WEST COUNTRY."

REPRODUCED BY COURTESY OF LORD METHUEN, THE OWNER, AND OF THE ORGANISERS OF THE "ART TREASURES OF THE WEST COUNTRY" EXHIBITION. (COPYRIGHT RESERVED.)



"PAUL COBB METHUEN AND HIS SISTER, LADY BOSTON, AS CHILDREN"; BY SIR JOSHUA REYNOLDS: A PICTURE LENT BY LORD METHUEN; ESPECIALLY NOTABLE IN THAT THE BOY'S PORTRAIT IS NOT OVER-SENTIMENTALISED.

By organising the "Art Treasures of the West Country" Exhibition at the Royal West of England Academy Galleries, Bristol (May 25-June 26), the joint Committee of the Bristol Museum and Art Gallery and the Royal West of England Academy are enabling a very large number of people to see as a whole treasures which are ordinarily scattered amongst the country houses of the West of England and difficult of access. As Mr. Davis points out in his article on the opposite page, art lovers are becoming an increasingly larger section of the public and opportunities for satisfying this awakened taste are all too few outside London. Private collectors and church authorities have sent their best pieces to this exhibition, with the result that it forms a distinguished collection, embracing painting, furniture, textiles, plate, and

ceramics. Amongst the exceptionally notable paintings is the Reynolds reproduced above, which has been lent by Lord Methuen. It was not shown at the recent Reynolds Exhibition, although it is unusually interesting, in that the boy's portraiture has not been over-sentimentalised. The painting portrays Paul Cobb Methuen and his sister, who afterwards became Lady Boston, and inherited from her mother, the daughter of Sir George Cobb, of Adderbury, the quality of always being beautifully dressed. They were the children of Mr. and Mrs. Methuen of Corsham. Mr. P. C. Methuen was M.P. for Great Bedwyn in 1781. The picture was exhibited at the Royal Academy Winter Exhibition in 1910. A Reynolds portrait of Mrs. Methuen, also lent by Lord Methuen, is on exhibition.

BOOKS OF THE DAY.

READERS of

The Illustrated London News have good cause to remember the opening of the National Maritime Museum at Greenwich, by the King and Queen, shortly before their Coronation, seeing that several successive numbers were largely devoted to a pictorial record of its treasures. Not the least of its attractions is the beautiful and historic building that has become the home of this great collection. Its romantic story, which goes back to Stuart times, and is rich in royal and cultural associations, is authoritatively told and abundantly pictured, with full architectural detail, in a volume of outstanding importance—"THE QUEEN'S HOUSE, GREENWICH." Being the Fourteenth Monograph of the London Survey Committee. By George H. Chettle. With eighty-seven plates, besides many Text Illustrations and Heraldic Drawings (Published by the Trustees of the Museum by arrangement with the Committee; 21s). Professor Geoffrey Callender, F.S.A., Director of the Museum, has acted as Editor for the Trustees, and Mr. Walter H. Godfrey, F.S.A., as Editor for the Committee.

This interesting volume "on one of the most notable pieces of architecture in England," as Mr. Godfrey points out, is the result of "a very happy collaboration of several friendly forces. . . . To-day," he adds, "the Committee needs every ally it can secure, for London is fast losing its treasures, and the Committee's records too often rank as obituary notices. . . . Our thanks, as well as those of our readers, are due to Sir James Caird, Bt., the generous benefactor who has provided the Trustees with the funds necessary to produce, and worthily to illustrate, this book." It is a work that will rank high in architectural literature, both on the human and the technical side, and gratitude is due to all those who have taken part in its production. For the general reader the historical chapters will have the strongest appeal, along with the portraits and old prints of Greenwich, showing the original Palace as it stood in the days of James I. and Charles I., an early view of the Hospital, and the photographs of the famous painted ceiling during and after its recent renovation. The rest of the plates, concerned mainly with architectural detail, include some original designs by Inigo Jones, who began the Queen's House. Appendices give a useful table of dates, notes on the ceiling paintings, and on the life of the Italian painter, Horatio Gentileschi.

Professor Callender provides a delightful introduction, tracing briefly the history of Greenwich before the building of the Queen's House, down to the time of Elizabeth, who was born there, as also was her half-sister, Mary I. He recalls how, in 1415, the year of Agincourt, Henry V. presented the Royal Manor of Greenwich (combined from two tenth-century manors) to his monastic foundation at West Sheen, and how, after his death, his brother Humphrey, Duke of Gloucester, formed at Greenwich a great defensive zone (now the Park) as a bulwark against possible invaders approaching London from Dover. In 1433, Duke Humphrey built there also the long-vanished Palace, later extended by Margaret of Anjou, Edward IV., Henry VII., and Henry VIII. "With the coming of Henry VII.," we read, "Greenwich may be said to have made its first contact with maritime affairs. For more truly than any monarch who preceded him on the English throne . . . Henry VII. was the founder of the British Navy. . . . Henry VIII., who was born in the Palace, learnt there the love of ships which was the one abiding passion of his life; and, as his royal navy multiplied . . . he founded a new yard on either side of his royal abode—Woolwich to the right of him and Deptford to the left."

The fascinating history of the Queen's House itself, and its architecture, is told by Mr. Chettle, with notes on the Queen's Garden, the Ranger's Lodge, the Governor's House, the Royal Naval Asylum and Greenwich Hospital School, and the National Maritime Museum. "The Queen's House," he writes, "built as a link between the gardens of Greenwich Palace and the royal park, was the first essay in pure renaissance design in England. . . . Here, for the first time, as far as documented evidence has been traced, Inigo Jones was able to give tangible form to his dreams of architectural design." The building owed its name originally to Anne of Denmark, wife of James I., but her successor, Henrietta Maria, wife of Charles I., was also intimately associated with it.

"James," we read, "had enclosed the park, separated from the palace gardens by a public road from Deptford to Woolwich, with a brick wall. Astride this roadway, on the site of an old gatehouse, Inigo Jones planned his curious device, which later writers called the House of Delight, designing two buildings united by a covered bridge of stone across the mire, that Queen Anne might pass from garden to park dry-shod."

At the outset of his story, Mr. Chettle recalls an intriguing anecdote. "It might almost be said," he writes, "that the Queen's House owed its existence to the bad marksmanship of Anne of Denmark. It was begun in 1616, but its story may be taken back three years earlier. Mr. Chamberlain, writing to Sir Dudley Carleton on Aug. 1, 1613, tells him: 'At . . . Theobalds, about a fortnight since, the Queen shooting a deer mistook her mark, and killed Jewel, the King's most special and favourite hound.

mentions charges for window-shutters "in a lower roome att the Queens buildings next the parke (where the Dutch painters worke)." Commenting thereon, Mr. Chettle says: "William van de Velde the elder, 'painter of sea-fights to their Majesties King Charles II. and King James II.' . . . came to England in 1675 and was probably accompanied by his son. What is more likely than that they should have been given lodgings by the King in the Queen's House? The younger van de Velde died at Greenwich in 1707, and the link will now be renewed through the preservation in the National Maritime Museum of the large and valuable collection of van de Velde drawings and pictures. The Dutch painters were still working in this room in 1678."

The aura of topicality likewise surrounds a book concerning another subject which has recently stirred the public mind. The change at the helm of the ship of State has produced an opportune appreciation of the veteran helmsman who lately relinquished his anxious task, albeit his eyes have not yet "grown dim with gazing on the pilot stars." Nowadays we do not wait for famous men to die before we praise them, and that, I think, is all to the good; though, to readers remembering the older custom, such eulogies sometimes take on a commemorative tone, as of one pronouncing a funeral oration. Happily, nothing of that sort applies to "STANLEY BALDWIN." A Tribute by Arthur Bryant. With Portrait Frontispiece (Hamish Hamilton; 3s. 6d.). The House of Lords is not a tomb, or even a museum. Mr. Baldwin has but joined the ranks of the Elder Statesmen, a class by no means entirely effete and moribund. Long may he live to rest on his laurels, and probably to win more! (When he received the K.G. the other day, he became Sir Stanley Baldwin, pending the issue of letters patent regarding his earldom, but I continue to refer to him here as "Mr. Baldwin," since the book deals entirely with his untitled period.)

Mr. Bryant's work is not, of course, and does not pretend to be, a full biography. The time for that is not yet. For example, in regard to Mr. Baldwin's dramatic rise to the Premiership in 1923, he points out: "The story of the few days that intervened between Bonar Law's sorrowful decision and the fateful Royal choice of 22nd May cannot yet be told." The author has, in fact, written exactly what his sub-title announces—a tribute, in the form of a eulogistic narrative surveying his hero's services to his country and portraying his personality. The book might be described as a "Resignation honour" conferred by contemporary criticism. From a literary point of view it is an admirable piece of work—clear, well balanced, felicitously expressed, and covering every phase of the ex-Premier's character and career. Politically, it will be valuable as a reminder to the nation of the immense debt it owes to this champion of British democratic freedom.

The principal events in Mr. Baldwin's political career, begun comparatively late in life, are within the memory of most people. What will be fresh to many readers of this book is the account of his earlier days, his twenty years in business as an ironmaster, his patriarchal relations with his employees, his immense popularity among them, and his generosity to them and others in time of trouble. Mr. Bryant, having known and worked under him for many years, can reveal, or emphasise, traits in Mr. Baldwin's character not always apparent to those who know him only through the newspapers. We are reminded that, in politics, he could be, on occasion, a 'doughty fighter'; we see him in his native Worcestershire, thoroughly at home with "the common man," and cracking jokes with old cronies; we are taught to appreciate that streak of poetry in his composition shown in his non-political addresses, and the Biblical simplicity of language in all his speeches. We see him, again, as a lover of books, and especially fiction—romantic, humorous, and even, when on holiday, of detective stories. "He agreed with his cousin Rudyard Kipling," we learn, "in hoping that the first people he might meet in the next world would be Sir Walter Scott and Jane Austen, and that afterwards he might be allowed a real good talk in a corner with Mrs. Gamp." We must hope that those interviews may be indefinitely deferred.

(Continued on page 1126)



"CASTLE HOWARD," BY WILLIAM MARLOW (1740-1813): A PAINTING INCLUDED IN THE EXHIBITION DEPICTING "BRITISH COUNTRY LIFE THROUGH THE CENTURIES."

The Loan Exhibition depicting "British Country Life Through the Centuries," organised by "Country Life" in aid of the National Trust, was opened recently at 39, Grosvenor Square, and will continue until June 30. It covers a period from the Middle Ages to the present day. Castle Howard, the famous Yorkshire mansion, was built early in the eighteenth century, for the Earl of Carlisle, by Sir John Vanbrugh (1664-1726), who also built Blenheim Palace for the Duke of Marlborough. Holbein's famous portrait of Henry VIII., from Castle Howard, was reproduced in colour on a double-page in our issue of October 7, 1933.

Lent to the Exhibition by the Trustees of the late Hon. Geoffrey Howard.



"LONGLEAT," BY JAN SIBERECHTS (1627-1703): A PAINTING LENT TO THE "BRITISH COUNTRY LIFE THROUGH THE CENTURIES" EXHIBITION BY THE MARQUESS OF BATH.

Longleat, the Wiltshire home of the Marquess of Bath, occupies the site of an old Augustinian priory which, after the Dissolution of the Monasteries, was acquired, in 1541, by Sir John Thynne. He began to build in 1547, but the present house was begun, after a fire, in 1567, and completed in 1578. Queen Elizabeth, to whom (as Princess) he had been Controller of the Household, visited him there in 1575. In 1670 Longleat passed to Thomas Thynne, who was murdered in London. His successor became the first Viscount Weymouth. The third Viscount was made Marquess of Bath in 1789, when he entertained George III. at Longleat.

At which he stormed exceedingly awhile; but after he knew who did it he was soon pacified . . . and the next day sent her a diamond worth £2000 as a legacy from his dead dog." . . . On the 25th of November 1613 Chamberlain notes: 'The Queen by her late pacification hath gained Greenwich into jointure.' " It was beside the old gatehouse, which the Queen's House replaced, that Raleigh laid his cloak on the mire for Queen Elizabeth to walk on. Scott describes the famous incident in "Kenilworth", but, as Professor Callender points out, with incorrect topography.

Often in the chronicles of ancient buildings notable facts emerge from that prosaic source—builders' accounts. Thus from a record of repairs in 1710 we learn that even Queen's Houses are not exempt from such homely and familiar evils as draughts and smoky chimneys. But the most interesting revelation of this kind, under date 1675,

years, can reveal, or emphasise, traits in Mr. Baldwin's character not always apparent to those who know him only through the newspapers. We are reminded that, in politics, he could be, on occasion, a 'doughty fighter'; we see him in his native Worcestershire, thoroughly at home with "the common man," and cracking jokes with old cronies; we are taught to appreciate that streak of poetry in his composition shown in his non-political addresses, and the Biblical simplicity of language in all his speeches. We see him, again, as a lover of books, and especially fiction—romantic, humorous, and even, when on holiday, of detective stories. "He agreed with his cousin Rudyard Kipling," we learn, "in hoping that the first people he might meet in the next world would be Sir Walter Scott and Jane Austen, and that afterwards he might be allowed a real good talk in a corner with Mrs. Gamp." We must hope that those interviews may be indefinitely deferred.

This England . . .



Eldersfield, Gloucestershire

IN what lies the fascination of a farmhouse — is it the cosy grouping of byre and barn, or the sudden sense of home in the midst of the wild? Or is it, at the last, that here is a little centre of creation, a headquarters, as it were, of that rhythm by which we all live and have our being? For here is the homestead of one who brings from the earth, each in its season, root and grain, black-stockinged lamb and stiff-kneed calf, with all that they imply. No matter; it is deeply satisfying, as are all good things that spring from right handling of the soil — and the rich-malted barley and fragrant hops in your Worthington are not the least of these.



THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

AN International and British Class B record for the standing start kilometre was set up at Brooklands on May 27 by Forrest Lycett, driving an 8-litre Bentley. The mean speed was 81.5 miles per

start in such a short distance, roughly 1000 yards. Everything turned out of the Rolls-Royce works is first class, and each week sees further honours showered upon that factory, due to wonderful feats of speed accomplished in the air, on the water, and on land. This latest Bentley record is another jewel for them in that crown of achievement. So, too, is the feat of the "Phantom III." Rolls-Royce limousine,

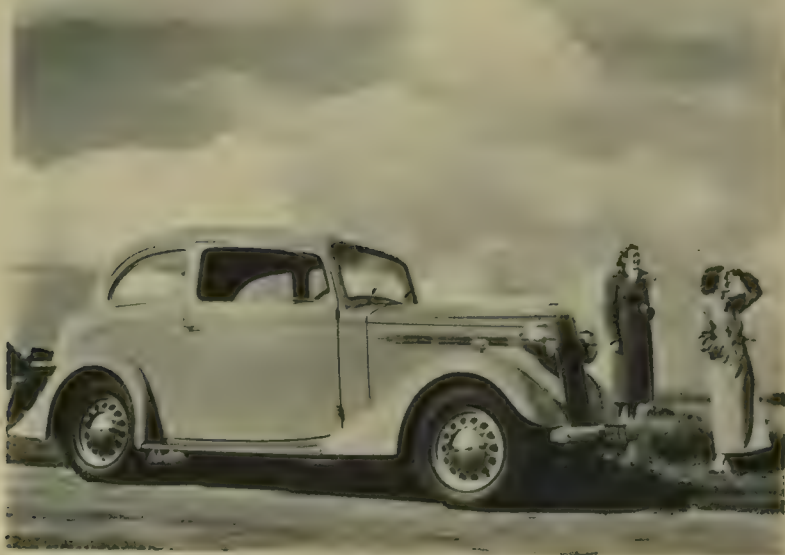
which covered 12,500 miles in thirty-four days on the road, from England to Nairobi and back. This twelve-cylinder town carriage proved without doubt it could tour rough roads and sandy desert tracks of Africa as safely and easily as amble down Bond Street in London. Moreover, beyond looking a little travel-stained, this seven-seater limousine was, at the end of the tour, just as it had left England at the start, seven weeks' before. Not a nut was loose, the axles and steering were true, and the Park Ward coachwork as sound and free from squeaks or rattles as ever. Equal praise must be given to the 7½-in. Dunlop tyres, which well stood the strain of the fast work on the good roads of Western Europe, the rough, sandy tracks across the Sahara Desert, the appalling highways in Nigeria, French Equatorial Africa, and Kenya, and the grass-grown tracks through tropical jungles. The running time across the Sahara

was at the rate of 34.5 m.p.h., and the journey from Algiers to Kano (2327 miles) took 3 days 7½ hours, including all stops, a record performance for this trip.

Motorists are asked to have patience and exercise great tolerance if they require service and supplies from garages on Sundays. The new Shops Act, which came into force on May 1, has a serious effect on staff management. Owners and managers of garages state that, under this Act, if they employ a man for four hours on Sunday, they must give him an extra half-holiday during the week. If he is employed

for more than four hours on Sunday, an extra whole day must be given him during the following week. Garages are also restricted as to the number of Sundays in any one month that they may employ any one man. Consequently, I am asked to make this matter quite understood by motorists. This Act means depletion of staff at filling stations and garages on Sundays, so if there is a minute or two's delay in attending and serving customers, this is the reason for it. The new Act has a more severe effect upon those garages which function on a fairly small staff. Hence, if you are not served at once when you visit the filling station or garage on a Sunday, please be patient, and don't break the heart of the

[Continued overleaf.]



A COUPÉ OF OUTSTANDING ELEGANCE AND MODERATE PRICE: THE £235 VAUXHALL. This Vauxhall coupé has such features as independent springing, draughtless ventilation, body-conformity front seats, and controlled synchromesh. Yet, with choice of either 12 h.p. or 14 h.p. engine, it is priced as reasonably as £235.

hour, and the mean time of the two runs, one up and the other down the course, was 27.46 sec. The previous international record had stood since 1930, and was held by Michel Doré, with a Panhard, at 77.82 m.p.h., while the holder of the British record was the late J. G. Parry Thomas, who in 1926 averaged 77.35 m.p.h. with the Leyland-Thomas he designed.

The Bentley car has indeed shown the world by this performance what wonderful acceleration it has to average 81½ miles an hour from a standing



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JOHNNIE WALKER, born 1820 — still going strong

Continued.

poor proprietor by driving away rather than wait to be served. Careful car-owners are now having their

supplies of oil and petrol filled in the sump and tank on the Saturday for their Sunday trips. Also, it is advisable to have any adjustments to brakes, shock absorbers or carburettors, and the replacing or cleaning of sparking plugs, done during the week, and not expect work of this character on Sunday. Like many Acts of Parliament passed to benefit various industries, there are always some trades which are badly hit and not benefited by them at all. This Shop Act is a nuisance to the motor industry, as before its enactment employers always saw that their men and boys had their due share of holidays with pay.

Of course, the hours of an all-day-and-night business are long, but the men employed in the garage trade work in shifts, so as to equalise the work as much as possible. This system of compulsory half-days and whole days off for Sunday work is upsetting the whole of the friendly give-and-take understanding between the owner and his hands. It is a very friendly sort of business, is the garage, so that owner and employees are more like partners or relations than employer and paid workers.

Driving through the West End the other day I noticed that my petrol was getting rather low, and called in to fill up at a near-by garage. Asking for oil as well, I was surprised to see the man pull a hose from what appeared to be a petrol pump, insert the nozzle into the oil-filler, and press a trigger, the

whole operation being over in a few seconds. The attendant just glanced at a dial on the tower, and I was interested to see that the quantity of oil supplied was duly registered thereon. I was so intrigued by this new device, which offers several advantages over the old oil-measure system, that I asked a friendly garage man all about it. He told me that this new device is being introduced by the Castrol people to assist the motorist, and the dial on which I had seen my oil measured is the only British meter approved by the Board of Trade.



ATTEMPTING TO FIND OIL AT GROVE HILL, SUSSEX:
THE DERRICK AND DRILL OF THE TEST WELL.

On June 4, Lord Apsley, acting for Sir Thomas Inskip, Minister for Co-ordination of Defence, started the machinery installed at Grove Hill, near Hellingly, Sussex, by the Anglo-American Oil Company, in an attempt to find oil in Britain. The Company has licences for drilling on approximately 500 square miles and has lodged applications for new licences covering a further 2200 square miles. Great care is being taken to preserve the amenities of the district.



HIS FIRST DUTY AS THE NEWLY ELECTED PRESIDENT OF THE MOTOR TRADE ASSOCIATION: LORD AUSTIN MAKING A PRESENTATION TO HIS PREDECESSOR, MR. H. L. KENWARD.

At a recent meeting of the Council of the Motor Trade Association, held in Birmingham, Lord Austin was elected President in succession to Mr. H. L. Kenward, sales director of the Dunlop organisation. As his first duty, Lord Austin presented Mr. Kenward with gold links, bearing his initials, and a set of gold studs. Mr. Kenward's predecessor, Mr. W. M. W. Thomas, managing director of Wolseley Motors, was presented with a silver cigarette-box.



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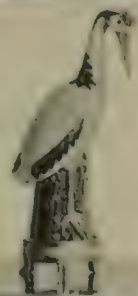


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FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

THE TREASURY AS INVESTOR.

FEW people recognise how large is the amount of money that is periodically handled by the Treasury through the various funds that it manages, and how great its influence consequently is on the course of the money market, and of that department of the Stock Exchange which deals in Government securities. And fewer people still recognise how rapidly this influence has grown in recent years, largely as a result of the increasing social expenditure which is now part—and a most useful and beneficent part—of our machinery of government. Some very interesting light has lately been thrown on this subject by Professor N. F. Hall, an economist who writes with rare and refresh-

ing lucidity, in a paper that he read to the Manchester Statistical Society entitled "Treasury Control and Cheap Money." His theme was the consequences of the establishment, during the past thirty years, of a considerable number of Governmental funds, involving very large sums, which, though under the control of the Treasury, do not enter directly into the national Budget. These funds are the National Health Insurance Fund, the Pension Fund, the Unemployment Insurance Fund, a number of smaller funds, and the assets of the Post Office Savings Bank and the Trustee Savings Bank. The two last-named, of course, are old stagers; but the first three are modern developments. In Professor Hall's view, changes in the size of these funds may have an influence on monetary conditions which far trans-



DESTINED TO BE REMOVED AS PART OF THE PLAN FOR RELIEVING TRAFFIC CONGESTION: THE ROBERT WAITHMAN OBELISK AT LUDGATE CIRCUS.

It is probable that by this time the negotiations for the removal of the Ludgate Circus obelisk in memory of Robert Waithman (1764-1833) to Wrexham, his birthplace, have been completed. Robert Waithman, linen draper and reformer, was elected Sheriff in 1820 and Lord Mayor of London in 1823. The granite obelisk was erected in 1832. The increasing traffic congestion at this point has necessitated the drawing up of a plan calling for its removal.

cends factors which enter directly into the Budget, or even, in some cases, the activities of the Bank of England itself.

BEATING THE MARKET.

By skilful manipulation of these funds, it is contended that the Treasury is able to make practically its own arrangements whenever it has reason to

prepare for any important operation. "If, by skilful switching between long and short maturities the Treasury can secure favourable conversion conditions, the gains from a reduction in overall charges are likely to outweigh reductions under miscellaneous receipts. As a result of this element in the situation, the Treasury finds itself in a position in which it can generally beat the market, especially in the handling of securities of short maturity, which are reaching the date at which conversion will become obligatory. The National Debt Commissioners can afford to pay slightly higher prices for short term securities than the market may be able or willing to pay in order to make certain that it will be able to convert at a due date upon terms which will secure a saving in the service charges for the whole debt." All this, however, though it may be inconvenient to the professional operators who constitute the market, may nevertheless seem to be rather an advantage to the taxpayer, who is benefited by the consequent cheapening of the debt charge, and also to real investors who are interested in the maintenance of the prestige of British finance. It is admitted that, owing to these powers which are alleged to enable it almost to dictate to



UNVEILING A MEMORIAL TO ADMIRAL ARTHUR PHILLIP, FIRST GOVERNOR OF AUSTRALIA, AT BATH, WHERE HE DIED: LORD WAKEFIELD PERFORMING THE CEREMONY IN THE ABBEY CHURCH.

Admiral Arthur Phillip was born in the Ward of Bread Street in 1738 and spent his last years at Bath, where he died in 1814. Forty years ago his grave was discovered in the churchyard of Bathampton; and Lord Wakefield, Alderman of the Ward of Bread Street, and the Mayor of Bath placed a wreath on the grave before the unveiling ceremony in Bath Abbey.

[Continued overleaf.]

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(Continued.)

the market the terms of a new issue when conversion falls due, the Treasury has successfully secured since 1923 a consistent improvement in the technical position of the debt by lengthening maturities, and has at the same time reduced materially the overall interest costs of the National obligations. There does not seem to be any reason to complain of a situation which has enabled our clever officials to produce results so satisfactory to all concerned, except, perhaps, to a few professional dealers in Government securities. These gentlemen are fully entitled to earn profits in return for providing a market; but by and large they have not done badly in the last twenty years.

OBJECTIONS CONSIDERED.

To Professor Hall, however, there seem to be two very undesirable features in this situation. The first is the new element of guesswork introduced into the business of banking and short-term finance—a fact which is not likely to appeal strongly to the long-term investor—and the obscurity in which the true net position of the National Debt is involved, because the figures of the Budget now contain an element of double entry, owing to the inclusion of part of the outgoings for interest and management under miscellaneous receipts. This, again, is not a matter on which the average taxpayer is likely to feel strongly, as long as the debt charge as a whole continues to be reduced; but to those whose business it is to try to unravel the mysteries of national finance any change in the direction of less obscurity would certainly be welcome. The second objection seems to be based on a certain horror of cheap money so commonly cherished by economists. Professor Hall thinks it "in the highest degree undesirable" that our monetary system should be dominated by an organisation which has a vested interest in maintaining money rates at a minimum, as, in his opinion, the Treasury tends to have. The risk, he thinks, of persistent incipient inflation is considerable, and he fears that a hundred years of experience in the development of the technique of central banking may easily be prejudiced in the interest of a short-period view of the requirements of the national Budget. But are we so proud of the results of that experience gained in a hundred years of central banking? During that century it often happened that high rates for money had to be inflicted on the country's enterprise, in order to check speculative exuberance, sometimes developed abroad. If the necessary checks can henceforward be applied in different ways, the

maintenance of cheap money for legitimate enterprise would seem to be very desirable; and the wish of the Treasury to keep money cheap, in order to facilitate its task of lightening the burden of the debt charge, is a feature in the situation that need not alarm us.

LIMITED POWERS.

Moreover, in spite of all that we have heard about the dominance of the Treasury in the money market, the fact remains that it has not succeeded in keeping the rate of interest down to anything like the extent that many people expected. The prices of Government stocks touched their peak in January 1935, when Consols rose to 94½, and many of us thought that we might see something like a repetition of the experience of 1896, when Consols were over 110. But, in fact, Consols slipped back, perhaps owing to the preference shown by investors for the more interesting industrial field, and after being in the neighbourhood of 85 at the end of 1935, and throughout 1936, fell to 74 in February of this year, when the rearmament programme, was announced. These facts make it clear that in spite of the vast sums now handled by the National Debt Commissioners, the inclination of investors is still, under certain conditions, the weightiest among the influences that move the market for Government securities. If the power of the Treasury had been as great as Professor Hall's paper seems to imply, a fall of 20 points in Consols would hardly have been allowed to happen. And this apparent limit to the control exercised by the Treasury makes all the more important another point in his paper which calls attention to the extent to which its presence in the market as a buyer depends on the volume of employment. "A recession of employment with a decrease in the weekly contributions into the Unemployment Fund and an increase in outgoings, coupled with a decrease in receipts into the National Health Insurance Fund, would reduce the amount available for Treasury purchases of securities, and must, if the movement is at all substantial, cause a net realisation by the Treasury of investments."

"AN ENCYCLOPÆDIA OF LONDON."

(Continued from page 1086.)

letter-box in a dark office' Charles Dickens dropped his manuscript entitled 'A Dinner at Poplar Walk,' called in *Sketches by Boz* 'Mr. Minns and His Cousin.' "The Strand: "The verge of the river"; with memories of noble Houses; and the Savoy Chapel, in which the

National Anthem as there sung bears witness to the fact that when King Henry IV. annexed to the Crown the Manor of the Savoy, with all the estates of the House of Lancaster, he declared them to be "a separate inheritance, distinct from that of the sovereign. It is under this charter that the manor of the Savoy has ever since remained a royal possession." In consequence, the first lines of the Anthem are: "God save our Lord the King, Long live our noble Duke, God save our King."

Charing Cross: "The derivation does not commemorate a dear Queen. Canon Westlake found evidence of a smithy kept by one Richard, at Charing, at the end of the twelfth century. . . . It is probably derived from the Anglo-Saxon *char*, whereby wood turned to coal becomes charcoal, and a charwoman is one who takes the turn of another. . . . At the time of the death of Queen Eleanor (1290) there was probably a small village here. The funeral cortège would not be likely to stop where there were no inhabitants. . . . There is some reason to believe that there had been a cross of some kind before the Eleanor Cross, which was not completed until 1294. Whilst the cross at Waltham cost only £95, this one cost £650." And the value of money at the period must be taken into account. 'The cross at Charing Cross' was doomed by edict of Parliament in 1643, but not actually destroyed until 1647. . . . The present cross, in the station yard, was erected at the expense of the London, Chatham, and Dover Railway Co. in 1863 at a cost of £1800."

Trafalgar Square: "In Agas's map part of the site is covered by the King's Mews. . . . The area was laid out as a war memorial between 1829 and 1841, and there then disappeared some squalid courts in a vicinity known as 'Porridge Island,' because of the cheap cookshops thereabouts; it was introduced by Mrs. Thrale into a bantering conversation with Dr. Johnson."

Spring Gardens: "The name was that of a pleasance which, as part of St. James's Park, was first probably a royal resort. . . . In 1629 a bowling-green was constructed in the gardens for Charles I., with turf brought from Blackheath."

Cockspur Street, "no doubt, derived its name from its proximity to the Whitehall pit. 'Here,' says Jas. Bone, 'Indian rajahs still buy spurs for their cock-fighting.'"

Then—but my space is at an end. I grovel before Mr. Kent. Would that I were master of a thousandth of his facts. I shall have to study his book in detail. I shall do so not only with profit, but with pleasure; for "An Encyclopædia of London" is no dry-as-dust tome to be shelved: it is the engrossing story of that city of which Selwyn Image wrote:

"For me, for me, another world's
Enchantments hold my heart in thrall:
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Store secrets, on mine eyes that fall,
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E. H. G.



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'Tis Simplicity that Counts.

It is in these salons that the maternity dresses may be seen; rob them of their special devices for maintaining a graceful silhouette, and they may be worn by women in general. The fabricating medium of the dress at the top of the page on the left is blue and white crêpe-de-Chine; the corsage, of the cross-over character, has a neat white collar, long sleeves, and is slipped on in a fraction of a second. It is seven and a half guineas, while the suit with a coat is six and a half guineas. This is also of crêpe-de-Chine; the coat has pleats at the back and long sleeves.

The Redingote and Coatee.

The vogue for coatees has invaded the territory of the maternity department; nevertheless, it has found a rival in the redingote, which is carried out in lace posed on taffeta. The evening dress below is of georgette, with a becoming sun-ray arrangement in front of the corsage. As will be seen, the coatee has a high neck with puff sleeves, and although it is mounted on crêpe-de-Chine, the cost is merely eight and a half guineas.



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Merely Half a Guinea.

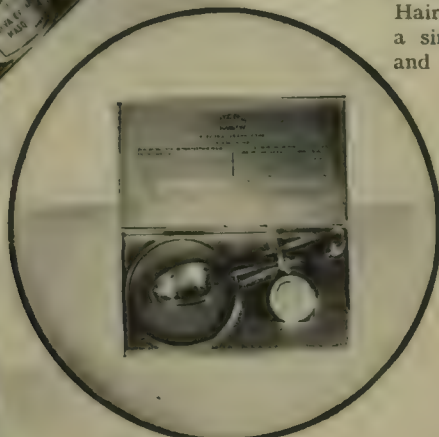
A facial blemish that causes much annoyance—as a matter of fact, great mental suffering—is superfluous hair. The Ardena Hair-Off Electra Eradicator is merely half a guinea; a single treatment at home banishes the offending hairs and weakens the roots. A few applications at intervals of several weeks will so devitalize the follicles that the growth will become inconspicuous.

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THE WORLD OF MUSIC.

COVENT GARDEN AND GLYNDEBOURNE.

VERDI'S last opera, "Falstaff," which was given in a new production at Covent Garden last week, is really a Glyndebourne opera; that is to say, an opera which requires, in order to be heard at its best, the special conditions of a small festival opera-house, in which particular attention can be paid to details and to the achievement, as nearly as possible, of a perfect ensemble.

The first act of the new Covent Garden production on the first night seemed as if the performance was going to emphasise this fact, but actually the teamwork improved after a somewhat uncertain beginning. Nevertheless, in spite of the fact that Sir Thomas Beecham conducted with care and attention to the requirements of the score, there was an absence of sparkle in presentation as a whole. This was partly due to the rather mild rendering of the rôle of Falstaff himself by Cesare Formichi, in spite of much good singing on his part. There was a lack of lustre and brilliance which is likely to have been the result of one of those spells of staleness to which any orchestra is subject in the midst of a very arduous and prolonged season. A word of praise must be given to Maria Caniglia, whose singing in the part of Alice was worthy of her reputation. Angelica Cravencio (Mrs. Quickly) also sang well; and an excellent newcomer in the part of Nanetta was Licia Albanese. The new setting, which I understand is by Mr. Hamish Wilson, was what one would expect from this versatile and accomplished master of eclecticism and was theatrically efficient.

At Glyndebourne the third production of this season was "Le Nozze di Figaro," conducted by Fritz Busch. The cast was in several respects the same as last year's. John Brownlee repeated his excellent performance as the Count Almaviva, and Aulikki Rautawaara, who for some reason never looks as staggeringly beautiful in "Figaro" as she does in "Die Zauberflöte," was again the Countess, and sang with her customary feeling for style.

The Susanna, which was taken last year by Audrey Mildmay (Mrs. John Christie), was given on this occasion to that charming Viennese singer, Irene Eisinger, whose Despina in "Cosi fan Tutte" is perhaps incomparable in Europe to-day. To Susanna she brought the same qualities of brilliance, charm, gaiety and delightful spontaneity. Her singing was notable for its strength and refinement, two qualities which rarely go together, and this was particularly notable in her beautiful aria in Act IV., which was sung with extraordinary delicacy.

The Cherubino of Marita Farell was also new. She lacks the special charm of expression and the warmth of Luise Helletsgruber, who took the part last year, but she is an excellent singer, and her voice is warmer than I had expected it to be from her performance as Zerlina in "Don Giovanni." The other parts were much the same as last year, except that Willi Domgraf-Fassbaender returned to the cast as Figaro, of which he gave a splendid performance. Whether he has learned to adapt his voice to the Glyndebourne opera-house, or because the house itself has been enlarged, he did not seem to overpower the other singers as he used to do occasionally.

The orchestra, under Fritz Busch, played with the verve, accuracy, and delicacy we are accustomed to expect at Glyndebourne. There were even subtleties and delicacies I do not remember to have heard before there, which only goes to show what it is to have in control a remarkable musician like Fritz Busch, who is not content with standing still, however high his achievements may appear to have gone, but is always seeking to better them.

A special word of praise must be given to the handling of the dance in Act III., which was arranged and danced by Niddy Impekoven. This was one of the most beautiful effects in the whole production and one that most distinguished it from the usual good production in Continental opera-houses. We may see in this the touch of that excellent producer who is responsible at Glyndebourne for that side of the operas—Carl Ebert.

W. J. TURNER.

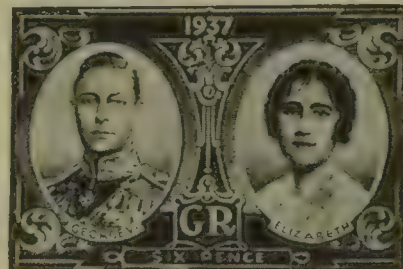
THE PLAYHOUSES.

"YES, MY DARLING DAUGHTER," AT THE ST. JAMES'.

THIS is an amusing comedy which proves that what may be sauce for the goose isn't always regarded as sauce for the gosling. In pre-war Suffragette days, Mrs. Murray not only went to gaol for the cause, but went away for week-ends with a poet. She then married a banker, and spent the next twenty-odd years training her daughter not to follow in her mother's footsteps. In love with a young man who is going to the United States for two years, the daughter decides to spend his last week-end with him. When the mother discovers this fact, the girl informs her that she is aware of her past: has learnt it while writing a brochure on "The Women Who Made Suffragette History." The mother shrugs her shoulders and allows the girl to go. There is an amusingly natural touch in the last act, when the couple return from their premature honeymoon, and the young man discovers that everyone is aware of their jaunt. He is righteously indignant at their lack of moral sense in allowing such a thing to happen, and at first refuses to marry into such an outrageous family. The comedy opens slowly, but grows more amusing as it progresses. Dame Sybil Thorndike makes a charming mother, and Miss Jessica Tandy a daughter who, whatever may be said of her morals, has agreeable manners. Mr. Evelyn Roberts as the bewildered father, Mr. Leon Quartermaine as the poet turned publisher, and Mr. Alec Clunes as the young man who practises what he would never preach give admirable performances. It was pleasant to welcome back Miss Margaret Bannerman, who gives an amusing sketch of an aunt so often divorced that her niece can never remember the names of her uncles by marriage.

[Continued overleaf.]

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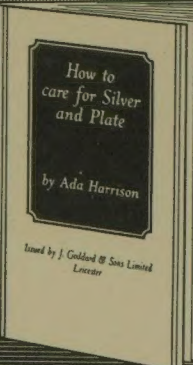
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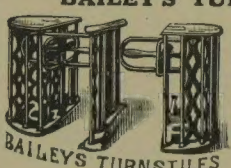
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(Continued.)

"JUDGMENT DAY," AT THE STRAND.

Mr. Elmer Rice calls his play a "melodrama," but the first-night audience, judging by the applause that greeted certain lines, regarded it as propaganda. It is a grim, gripping tragedy, showing how little justice the individual may expect once partisan passion is aroused. It concerns the trial of two men and a woman for an alleged attempt to kill the head of the State. It gradually becomes clear that one of the men and the woman have been the victims of what, in Americanese, is called a "frame up." The other man, who claims to be their accomplice, and admits his guilt, has been so "doped" that he is unable to answer anything but "Yes" to the questions fired at him by the prosecuting counsel. It is obvious that the Dictator was never wounded, and that the firer of the shot was actually in his employ. For reasons of State it is imperative that public indignation should be aroused against the political party to which the prisoners belong. The unfortunate couple have no chance. Everything is thrown into the scales against them. Unfairness, prejudice, and perjury confront them. Their own witnesses are shouted down. Every word they say in their own defence is jeered at. "How," cries the prosecuting counsel, "can you believe anything that such dastardly criminals say!" The great Dictator himself stamps into the court, browbeats the bench of Judges, and demands the conviction of the prisoners... otherwise steps will be taken to deal with those enemies of the State who voted for an acquittal. Exciting as any "transpontine melodrama," this play undoubtedly teaches a lesson. The trouble is that those who need it most are the least likely to see it. It is extremely well acted. Miss Catherine Lacey plays the tortured wife and mother with great poignancy. Mr. Reginald Jarman gives the prosecuting counsel the right Grand Inquisitorial air. Miss Glynis Johns is delightfully natural as a schoolgirl witness. Miss

Freda Jackson has the rôle of a temperamental opera singer. Hers is the one comedy scene in the play, and she revels in it—a magnificent burlesque performance. It is impossible to mention every individual in a cast of over thirty, but all are good, and Mr. Elmer Rice, experienced playwright that he is, gives every one at least one moment in which they hold the stage.

BOOKS OF THE DAY.

(Continued from page 1112.)

The genial statesman's achievements have been mainly in home politics, as reconciler of classes and prophet of liberty. Comparatively little space is given, in Mr. Bryant's pages, to the European scene, or to any constructive vision of the world's future. What he does say about Mr. Baldwin's foreign policy, however, bears closely on current events. "In his attitude towards external affairs he was guided by two profound convictions. The one was that another world war would destroy all that was left of civilisation. The other was that the existence of an unarmed British Empire... was a standing temptation to war." In reference to Abyssinia, Germany, and Spain, we read: "The Prime Minister remained constant to one theme: that on no account... would he take any action that might bring about a world war, or involve this country in a war of any kind, without a clear mandate from the nation." His successor at the helm does not seem likely to have an easier task in steering clear of such calamities.

Mr. Baldwin's associations with Rottingdean, where as a boy he stayed with his uncle, Sir Edward Burne-Jones, and where later he met his wife, and Kipling's old homes at Rottingdean and at Burwash, are mentioned among countless allusions to famous people, past and present, in "Sussex." The Garden by the

Sea. Edited by Arthur Mee. With 300 Places and 238 Pictures (Hodder and Stoughton; 10s. 6d.). This is a new volume in the King's England series, one of the most alluring of its kind, both for human and historical interest in the letterpress and for beauty and abundance of illustrations. Mr. Mee's tireless industry and enthusiasm, and his power of suffusing local memories with passionate sentiment, command my deep respect. Certain inaccuracies, of course, are inevitable in a series of such wide scope. He calls Mr. Baldwin's father, for example "a South Wales ironmaster," which will not please the worthies of Worcestershire; and on page 203 a stanza from "In Memoriam" is painfully garbled in wording, spacing, and punctuation. Such minor blemishes, however, can be corrected in future editions. Another highly attractive volume recently included in the same series is "LONDON." Heart of the Empire and Wonder of the World. By Arthur Mee. With 200 Pictures (Hodder and Stoughton; 12s. 6d.). Like its companion volumes, it not only teems with facts, but the information is conveyed in a seductively readable style, and with a sustained fervour seldom found in works of topography. The book concludes with a long chapter on the history of Greenwich, which forms an appropriate pendant to the subject with which I began this article.

As a Scottish counterpart to books concerned with the historical romance of the Thames, especially in relation to the Port of London, I can also commend to those interested in the annals of British shipping "DOWN TO THE SEA." The Romance of the Clyde, its Ships and Shipbuilders. By George Blake. With ten Illustrations (Collins; 12s. 6d.). The author has condensed a big subject in a lively vein well suited for popular reading. Naturally, the work culminates in a chapter devoted to the Clyde's crowning glory, the *Queen Mary*. C. E. B.

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GERMANY (Continued)

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AUSTRALIA did not issue a special Coronation stamp. The Commonwealth Stamp Printer has had rather a full programme of commemorative issues of late, and he is in the midst of producing an entirely new series of ordinary postage stamps. The opportunity was taken of issuing two of these on May 10, as they bear portraits of the King and Queen. The 1d. green shows Queen Elizabeth wearing a tiara. The 2d. red shows the King in the uniform of Admiral of the Fleet. The stamps are small compared with the ordinary stamps to which Australia has been accustomed, being almost the same size as our ordinary English stamps. This marks a new era in stamp-printing in the Commonwealth, and all denominations in the new regular issue will conform to the new size.



AUSTRALIA:
THE NEW
GENERAL ISSUE.

Last year Austria issued an attractive stamp for "Mother's Day," and as it had a very popular welcome, another has been issued this year. The subject, "Mother and Child," is from a picture by F. Kraft; the denomination is 24 groschen, printed in red-brown by the photogravure process.

A sculptured group by a Czech artist, J. Sucherda, provides the subjects for the designs of three new charity postage stamps of Czechoslovakia. The full group seen on the 2-kr. blue shows a fiddler playing a lullaby to an infant rocked in its cradle by the mother. The group is set in an arched panel. The two lower values, 50-heller green and 1-kr. claret, show the mother, child, and cradle, but not the musician. We have also a new series of nine small stamps for newspaper postage in Czechoslovakia, in a design showing a dove carrying a sprig of linden. The design may be a work of art—it is, indeed, the work of Professor Jaroslav Benda—but many people will find it difficult to believe it is a postage stamp at all.



CZECHOSLOVAKIA: MUSICIAN
PLAYING A LULLABY.



HUNGARY:
FERENC KÖLCSEY,
THE FAMOUS
COMPOSER.

25-filler olive, which portrays Mihály Vörösmarty, the poet, dramatist, and translator of Shakespeare.

The Helio-Vaugirard firm in Paris has introduced some striking colour-effects in their new photogravure stamps for French Equatorial Africa. I have not seen all the colour combinations in this long set (there are forty-three of them), but the whole series must be a riot of colour. There are nine designs, presenting scenes in the Tchad and Mayumbé regions, portraits of French African explorers and pioneers, Savorgnan de Brazza, Emile Gentil, Paul Crampel, and Liotard. The aero stamps show the mail 'planes over Stanley Pool and Pointe-Noire, while the postage-due stamps are in a numeral design with imitation lathe-work pattern.



FRENCH EQUATORIAL AFRICA:
A NEW AIR MAIL STAMP.



DENMARK: THE
SILVER JUBILEE OF
KING CHRISTIAN X.

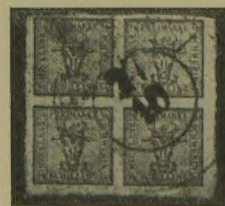
After the elaboration of design in Coronation issues, the stamps Denmark has issued for the Silver Jubilee of her popular King, Christian X., are modest little pictures, but appropriate and interesting. Two of them, the 10-øre brown and 30-øre blue, show the King riding out on horse-back, as he is often familiarly seen in his capital. The 5-øre green shows a yachting scene, with the Marselisborg Castle in the background. On the 15-øre red is Amalienborg Castle. Rumania is the latest country to honour literature on stamps, a series of four photogravure values being now issued for the centenary of the birth of the folk-lorist and romance writer, Joan Creanga. He was born in 1837, and the portrait on two of the stamps shows him in the last years of his life; he died in 1889.

Among the most pleasing of the many recent commemorative pictorial stamps of the United States, is one that has just been issued in honour of the famous West Point Military Academy. It bears a fine view of the college buildings, and, unlike the majority of the American issues, it is printed in an agreeable shade of ultramarine instead of purple. It was reserved for first day issue at the Academy itself on May 26.



RUMANIA: JOAN CREANGA,
THE AUTHOR.

GERMANY OF OLD



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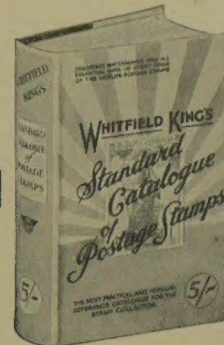
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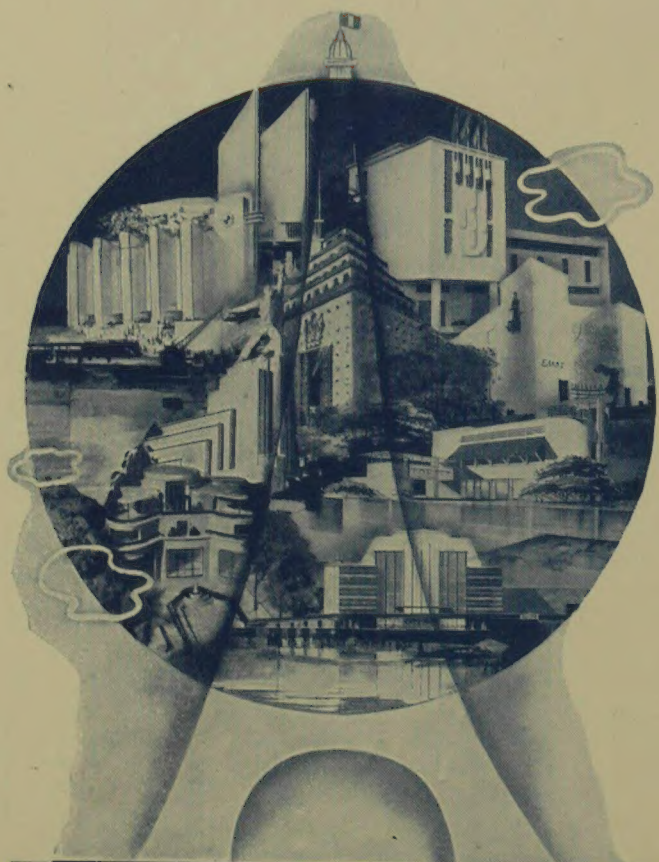
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